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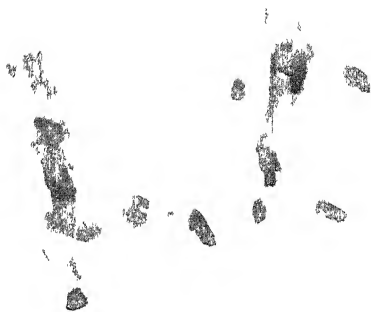
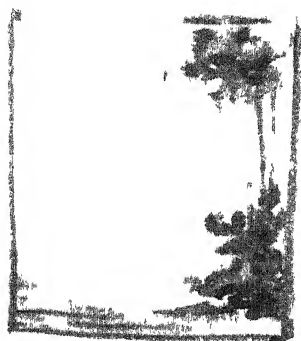
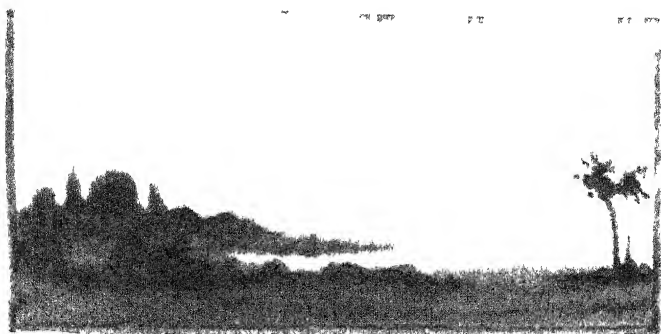




# DRAWING FOR INDIAN SCHOOLS







WATERCOLOUR TECHNIQUE

# DRAWING FOR INDIAN SCHOOLS

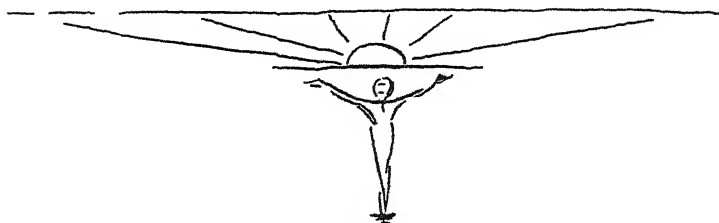
A BOOK FOR TEACHERS, STUDENTS  
AND ALL WHO WISH TO DRAW

SHOWING THE USE OF  
ART IN EVERYDAY LIFE

*By* \*

D. D. SAWER

Author of "Everyday Art at School and Home"  
"Art in Daily Life for Young and Old" "Perspective in Drawing"  
"Sketching and Painting for Young and Old"



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1936

I saw some handfuls of the rose in bloom,  
With bands of grass, suspended from a dome.  
I said, "What means this worthless grass that it  
Should in the rose's fairy circle sit?"  
Then wept the grass and said, "Be still! and know  
The kind their old associates ne'er forgo.  
Mine is no beauty here or fragrance—true,  
But in the garden of the Lord I grew."

*Sadi.*

## FOREWORD

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Some time ago I wrote to an artist friend of mine who was teaching drawing and painting in a secondary school for Indian girls, and asked her if she could suggest a book or books which would give help to teachers of art in Indian schools in the drawing up of suitable graded courses, and in developing art in schools as a means of general education. She kindly sent me a list of books which I read with interest, but none of them met my particular need. Some time later when home on leave, I was introduced to Miss Sawyer's book, *Everyday Art at School and Home*, and in it found exactly what I wanted. This book is, however, written for teachers and children in English schools, and although an altogether delightful book, which will appeal to and interest teachers in any continent, contains many references and illustrations which would be unfamiliar to dwellers in India.

The book for which this foreword is written is a similar book, though smaller, to keep its cost within the purchasing power of the Indian teacher.

It has been written specially for use by students and teachers in India, and the illustrations and references in it will be familiar to every Indian child.

When visiting secondary and training schools in southern India, I have found that teachers of drawing and painting, although often proficient themselves, have in many cases acquired their technical knowledge as adults, and consequently experience considerable difficulty in developing a practical art course for children, and for training student teachers who will, after training, teach drawing as one of the school subjects in elementary schools. To such teachers the book will be invaluable, dealing as it does not only with the ways of giving scope for expression at various stages, and the technical ability to be expected, but also with materials that may be used.



## FOREWORD

Miss Sawyer writes with an understanding of the difficulty in Indian schools, in finding money for materials, and also of the limited environment of most Indian girls, and this adds considerably to the usefulness and value of her book.

Much more than this, however, Miss Sawyer writes from knowledge gained by long experience as a teacher of children, and students training to teach.

Her insight into the minds of little children and her understanding of their feelings, and her knowledge of the way in which the art within them may be liberated, has enabled Miss Sawyer to write a book which should prove a very real help and inspiration to the teachers of art in schools and training colleges in India.

I. H. LOWE,

Deputy Directress of Public Instruction,  
Madras.



Fig. 1

## PREFACE

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Fig 2

In preparing this book on drawing for use in Indian schools, the aim has been to place the subject on the most modern and practical lines.

During the past few years, much experimental work has been done in education, and former methods of teaching drawing did not meet the requirements of the new outlook of freedom and self-expression, which is now recognized as an important part of the drawing exercise; at the same time, children need help and direction in their work, in order that they may benefit by the experience of the past, and make progress into the work of the future.

There is still much experimental work to be done, and methods must change; if the following suggestions can be of use in starting the work of the future, they will serve their purpose in showing the educational value of the subject, not as in the past, when it was considered only a graphic art, but as a training in sight, observation, and an outlet for expression, both for creative thought and as a means of communication—such as advertisement and illustration of the written word.

The power of rousing appreciation of beauty, both in nature and in the decorative arts of home life, should be a valuable section of the drawing lesson.

The importance of drawing in the infant school is now being recognized; words are difficult for children to understand, they know the meaning of so few, but sketches, even if only symbols as in figs. 1 and 2, require no words of explanation.

Observation stimulates thought; and these are two very important factors in education. This deeper thought and clearer vision give power to see beauty in nature and in art—it rouses a sense of wonder which leads to contemplation, so helping man to raise his

mind to a higher standard. Beauty is difficult to define; it seems a spiritual joy that man can grasp if he wishes; but it is not thrust upon him, he must make the effort to see and respond, otherwise he can live surrounded by the most exquisite beauty and not know it, only responding to carnal joys which debase.

Beauty in art comes into home life in the fitness of things of daily use; in this way a response to beauty can add joy to the humblest home. Plant life will be a constant cause of wonder, and the beauty of animal life should lead to reverence and sympathy for the animal world, thus reducing cruelty and the infliction of unnecessary pain. Perhaps the greatest uplift to spiritual life comes by contemplation of the sky, which should be a never-ending cause of wonder.

Many teachers are depressed with the idea that they "cannot draw". They should not give way to this. As a rule, the teacher can draw a little better than the children—it need not be much better. The figures in this book are rough sketches, and most teachers can come up to this standard.

I would also like to say that lessons become easier both for teacher and pupil, if drawing is used to illustrate nearly all the subjects.

My very sincere thanks are due to Lt.-Colonel M. C. Nangle of the Imperial Institute, South Kensington, late Indian Army, for his invaluable help over Indian matters during my preparation of this book. Also to Miss Brooks Smith of Travancore, for specimens of plants in southern India and for her introduction to Miss Barne, with whom I had most interesting and helpful discussions on the subject.

May the joy of drawing be enjoyed by all.

D. D. SAWER.

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# Drawing for Indian Schools

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## CHAPTER I

### Theory of Teaching

I too will set my face to the wind and throw my handful of seed on high.

FIONA MACLEOD.

Teaching children how to draw and helping them to draw are closely related, though different in practice.

With the younger children the teacher helps, thereby keeping the work very free and individual; the children draw because it interests them.

When the children's own ideas are exhausted, the teacher comes in with her suggestions by her work on the blackboard.

The children's natural power of mimicry helps them to copy what the teacher has drawn, and they continue in their own way plus the new idea.

When the teacher teaches, with the very young children she demonstrates on the blackboard the particular exercise she wants to give, something that will raise the children's standard and give a new thought; this should be done before the paper is given out to ensure that all watch; she will probably make further demonstrations while the work is in progress; as children must not be expected to learn from telling, the lesson will probably have to be repeated many times, always remembering to vary the subject to keep interest in the work.

Do not weary young children by trying to get an exercise perfect by repetition.



There should still be great freedom allowed in order that the children put their own thoughts into the work, thinking of it as an individual achievement.

If the work of the whole class shows an even standard and a similarity of drawing, it means there has been bad teaching, the work having been done by drill from the blackboard and the children's thought lost; so the teacher's aim is to draw out the children's powers of expression, and help them in technique; not pressing for accurate copying from a given model.

It is now considered unreasonable to ask children to look at a shape, make a mental image of it, and to reproduce that shape on paper.

The use of the drawing lesson is to gain power to observe and think; this is helped by drawing on paper, but these drawings in themselves are not of importance, but incidentally, accuracy and skill come as a natural result.

As the work proceeds and the children grow, criticism can be increased, and lessons should be given on definite points as the work requires it.

The teacher should always remember that children only grow a year at a time, and a year is a very long period in child life; there may be many weeks when it seems no progress is made, but this often happens, and is followed by a sudden advance.

Again it may be found that some children appear to have no interest in the teacher's lesson, and will draw what they like; let them, but continue the lesson and it will be reproduced unexpectedly at some other time. This does not mean that idleness should be passed; it is the teacher's task to see that the children are busy with their drawing.

It is good to give plenty of time for this working off of individual thought. Often with very little children let them draw freely at the beginning of the drawing period before introducing a new exercise; they may want to repeat what they did in a previous lesson. This is good, as it keeps their work up to standard.

One of the most important matters for the teacher to study is the standard of drawing to expect from the mental age of the child, and to be careful not to press for unnatural accuracy.

It is harmful to encourage young children to work to a standard



PLATE I FIRST PAINT-RAG DRAWINGS



above their age; they become self-conscious, their work is small and cramped, and there is danger of eye strain, and perhaps still more disastrous, they may lose all interest in their work.

The teacher should draw with the children and down to their standard, that is, first they draw a symbol or diagram of what is known, then they begin to look for and see, colour and shape, and finally try to draw from direct observation.

It is at this stage that colours should be given to the children, in order that they may attempt to show on paper what they really see.

For instance, the flower is red, the leaves green; with paint a dab of red and a dab of green will represent the flower, the colour being the first impression.

The children are conscious of colour before they are conscious of form.

A shape with a black line round it is not like anything we see. People do not walk about with a black edge round them.

We see first that things are solid, and that they have a colour of their own.

The elephant is grey, the tree green, the plantain yellow.

So the first attempt to show these things would be by colour, in more or less the right mass of shape.

But to be able to draw a line where that shape ends is a matter of very advanced drawing.

So with a piece of rag and some paint the children put down as much as they have observed in their own way.

The child of three years draws as much as he sees, with as much power as he has in his hands, and with his development of sight and power of concentration.

A splash of colour is the flower, a smear of green shows the stem and leaves, they may not even grow together (Plate II (1)).

When he is old enough to count, he counts the petals (2).

When he is old enough to match colour, he does so (3).

When he is old enough to see light and dark, he gets variety of colour (4).

When he has control over his hands, he can draw the petals (5).

When his sight is developed he can detect light and shadow (6), and when he is grown up, he can find perspective, beauty of line, and texture (7, and Plate XXXIII).

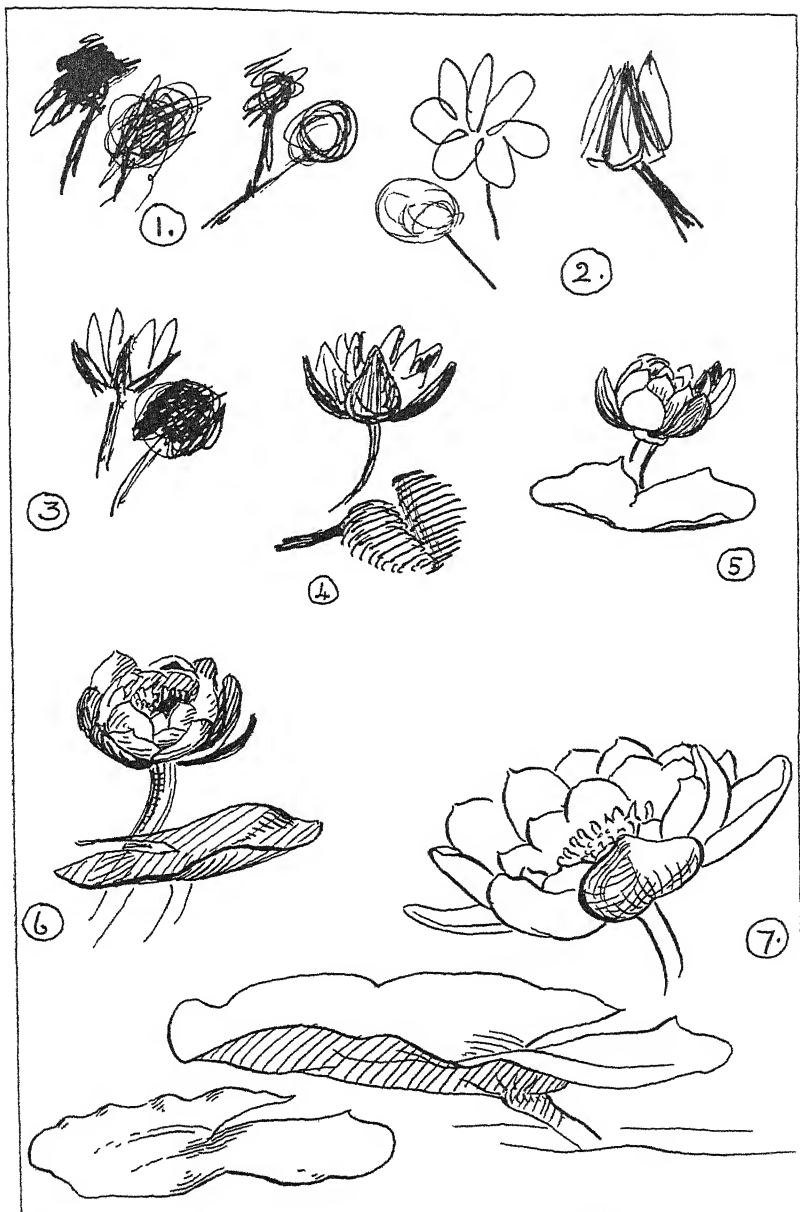


PLATE II. PROGRESS FROM THE AGE OF FIVE TO EIGHTEEN

So finish and accuracy are not considered until the pupil has developed his mental and physical powers, and can take pains to carry a work to a high standard.

Children naturally enjoy drawing and, with encouragement and help, they will work away and do their best.

They all have a different standard, so should not be pushed on to work beyond their power, therefore the drawings in any one class should show much variety.

It cannot be stated too strongly that the results on paper are not the aim of the drawing lesson; the aim should be to help the brain to grow and gather knowledge.

If the child has tried to draw something which he has looked at, he will find there is still more to look for, and will go on observing.

This spirit of inquiry is of more value than a neat drawing on paper. The drawing may show little to the teacher, but will mean much to the child; so it is all taken gaily and no one is sad about paper results.

This does not mean no teaching; the teacher has much to do by drawing before the child, in order to show method of working. For instance, the child may be very busy drawing the whiskers before the dog is on the paper—this over-attention to detail is very frequent. The teacher takes a sheet of paper, and draws roughly the main shape of the dog first, to get it the right size on the paper. The child may watch and do the same, or he may appear so absorbed in his drawing of the whiskers that the teacher feels she has drawn in vain. This is not so, although the child apparently took no notice. When its own attempt is completed, or perhaps the next day, the teacher's method will be reproduced.

In the drawing lesson the teacher shows the child how to improve its scribble drawing. She draws, and the child by its natural power of imitation draws too, the teacher's difficulty being to keep her drawing primitive enough to correspond with the child's standard, or to a standard only one step better, otherwise the child cannot follow and becomes disheartened.

After a demonstration on any point—method, shape, colour—in which the class is finding difficulty or failing, the children can, if they wish, follow the teacher, drawing step by step, learning by their power of imitation.

Later they are set to work on a similar but different exercise and left alone without demonstration to see if they remember the method of work, and to find out how far they can go alone. They will want much practice, and probably not many teacher's demonstrations; in the past there has been too much teaching and not enough of the child's own drawing.

There are two reasons for a drawing lesson. One reason is the teacher wants to teach the child something—a step forward, or revision of past work; and the other reason is the child himself wants to do something without the teacher, that is perhaps, a pattern to be made to decorate a definite thing, a picture to be made for story, portraits of people and animals who come into the story, picture made of a very beautiful bunch of flowers, all the vegetables and fruit he would like to sell in his shop, and so on. While young they draw because they want to make a drawing, when they are grown to years of understanding, in addition, they draw to improve their standard of work.

In working on a drawing, practice can be gained in patience, endurance, and conscious mental effort to push on where the natural impulse is to give up.

In this way the drawing exercise is very gradually passing through a changing method, changing with the growth of the child from the very young, free scribble through play drawing, giving more intention to the result, having an object to strive for, strengthening observation, definite study, and theory applied to observation, with theory of picture making and practice in art work.

So, by the time the child has grown to years of thought and self control, the work has become a matter of serious study, both mental and physical.

After the infant scribble, the teacher can more frequently draw the child's attention to facts to be observed and copied, but in a way that is more as general discussion than as dictation; for instance—the orange a reddish yellow, or a greenish yellow? Vote on this problem, then show something redder and something greener; the Who can match the colour the nearest? After the trial pin up the drawings, and let the children vote on which is the truest color the teacher giving her criticism on all the work at the end of the discussion.

In these general criticisms it is important that the pupil's name should be on the back of the drawing, so that as far as possible identity is lost and there is no individual competition; criticism should always be friendly, and the teacher should try to find some good point in the poorest drawings to give encouragement.

Discouragement should always be avoided, and for this reason as well as want of time, these general criticisms should not be frequent, the children often working with very little help. In drawing there should be so much different character shown that comparisons may be unwise, unless the teacher mentions the good points in all classes of work; otherwise the children may aim at reproducing the teacher's standard, so losing the individual character of their own work, and producing a level standard of class work which shows at once the wrong type of instruction.

When starting a lesson on the blackboard, it is a good plan to demonstrate first what is required of the class. After this, as soon as the work is started, the teacher quickly notes if the instructions have been well understood, and if there are general faults, stops the whole class, and gives further explanation, asking the children to look at their drawing, and judge for themselves if they have gone astray. In this way the teacher avoids repeating the same correction many times, and also encourages self-criticism on the part of the children.

In this way the teacher works to improve the standard of the class and encourage individual work on the part of the child; always remembering that the main object is to arouse appreciation of beauty.

When drawing is being taken up by older pupils for the first time it is wise to give them much of the free experimental work of the infant standard, but with a grown-up view; more rapid progress is made by free trial, working through this to finish, rather than working from finish, and trying to obtain breadth and skill after fine work.

A good teacher need have no fear on account of being a bad draughtsman, as in any case the spontaneous work of the children will often exceed in beauty the teacher's more exact work, and this should be acknowledged before the class. Respect for the teacher comes from her personal endeavour to help, and her sound knowledge of a few principles.

Of course inspiration and more help can come from the expert,



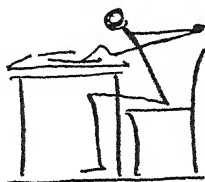
provided she has the power to come down to the children's level and be in sympathy with the young mind, but often a teacher less skilful in drawing will have more sympathy, and therefore more power to help; she should borrow good drawings to show, and exhort her pupils to draw better than she does herself, and the child's nature is to love her for her frankness, and her power to come down, and to be one of themselves.

### CLASSROOM ARRANGEMENT

For the very young children it is good for them to stand round their little tables or draw on the floor, the object being to get free



Good



Bad

Fig. 3

movement of the whole body will give free curves; line drawing on the wall or blackboard is also excellent.

The drawing material should be held in the fist and only with the

growth of finger power should it be held as a pen is held in writing. Clutching the material in this way the thumb can come on the top with the upward turn of the wrist (supination), giving a range of movement not attainable with the fingers only. For this practice space should be provided for much free movement, and little children should not sit long at a time. With growth and finger control the children can work on a table, provided the level of the elbow is above the level of the table (fig. 3). The paper should not be at an acute angle to the line of sight, nor should the child have to stoop over the paper (figs. 4 and 5).

For lighting, the best way is to get the light coming over the left shoulder; a top light is excellent unless light and shade or painting from an object is being done.



Fig. 4.—Good



Fig 5.—Bad

In this case the light should come from one direction only, part of the model being in shadow; this gives variety of tone without which it is very difficult to show a curved surface or a solid object.

It may be sufficient to screen the model only, the rest of the classroom having a cross light, but a single window is the safest.



Fig. 6

In all drawing from actual things there should be a suitable background behind the model: this is most important.

In the upper classes small drawings can be done on the table or desk; but for larger work, such as object drawing, large plant work, figure drawing and so on, it is advisable to use half imperial drawing boards, 15 inches by 22 inches, as this size can rest on the knees and chair back or table (fig. 4).

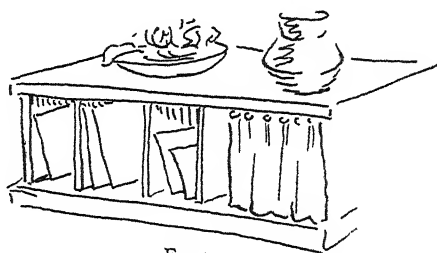


Fig. 7

When the class is taken in the garden even half that size may be used, the student holding it on his knees, while sitting on the ground or small stool (fig. 6).

Stiff cardboard is useful if boards cannot be obtained, but it is heavy and inclined to warp and spring when in use.

In planning the storing of materials the best way is to have racks to keep the boards in, that is a cupboard divided by partitions (fig. 7). A curtain serves to keep dust out, and the top is useful as a shelf or table. The partitions should be movable for cleaning, as drawing pins collect at the back.



Fig. 8

Paper must be kept flat, either on a shelf or in a stiff portfolio which can be kept in a rack or cupboard. Brushes should be rinsed after use and kept where the points will not get bent (fig. 8).

## DRAWING FOR INDIAN SCHOOLS

Plenty of clean water should be available so that each child has its own paint water-pot, and can change the water frequently. Each child should have a paint rag which can be rinsed out and dried in the sun after each lesson.

Clay may be kept out of doors but not in the sun; the wrapping cloths should be coarse porous material, such as sacking, to allow the water to pass through freely to keep the clay moist.

The ideal is to do clay work out of doors where spilt crumbs do not matter.

### MATERIAL

As drawing is a language by symbols and, when highly developed, a portrait or reflection of fact, the means of drawing or material wherewith to make marks is of first importance.

In education colour takes the most important place, and every effort should be made to obtain it, as it represents the nearest to the truth.

*Water Colour.* So far this seems the most practical for school use, in the form of moist colour in tubes; small quantities are squeezed out on to a palette; three only are needed, ultra-marine, crimson and gamboge. The palette can be a shell  $\frac{3}{4}$  to 6 inches across, a glazed saucer, or small dish, a piece of enamelled or painted wood, or anything that will hold the dab of paint and allow it to be worked off with the brush or rag.

If it is found that the tubes dry up, cakes of colour could be tried. Powder colour such as used for house painting can be mixed with a little size, weak glue, or gum, and will give good results, except that richness and depth of colour are difficult to obtain; black will give dark but not richness.

The cheap bright colours such as found in the bazaars can be mixed with water. These should be boiled before using.

Natural vegetable dyes and others could be tried, such as turmeric for yellow, turmeric with lime for red.

The gum from gamboge is a natural paint of lovely yellow; for black, finely powdered charcoal or soot could be used.

Colour put on freely and in mass is of such educational importance, especially in the work of young children, that the teacher would find it well worth while to make an effort to obtain it, if not in the usual way, then by experiment and invention.

Oil colour is no easier to obtain than water colour, and, though easier in execution, it is more difficult to manage as a school paint. It takes a day or so to dry and is difficult to clean off if spilt, but it has great possibilities in a school that has plenty of space, or where the work is done out of doors.

Coloured crayon might be used where it is impossible to obtain water colour. The crayon must be soft with variety of colour. For the younger classes it is good for pattern work, and can be used for free expression, but care should be taken to watch if dust is caused, which would be injurious for the children to breathe. At the same time, crayons that are greasy and not dusty give too poor a result to be of any use.

Where crayon cannot be supplied for infants' scribble drawings, small lumps of dried clay will make good marks and are convenient to hold; it is also a wholesome and natural material for a child to use.

Chalk and charcoal are excellent, and in the upper classes charcoal on white paper, and charcoal and white chalk on tinted paper are useful for studying light and shade and making rapid sketches.

Ink in different colours is excellent for pattern and design, and black or brown ink is useful for picture composition, sketching, and drawing generally when the children are old enough to handle a pen—age probably 12+.

*Pencil.* Coloured pencils, red, blue and other colours when obtainable are useful for filling in pattern to define the shape (Plates XVI, XXII, XXIII).

Short soft black pencils should be given to young children for scribble drawings, and when the hands are controlled enough (age probably 10+) B. or H.B. pencil can be used for spacing and sketching.

For the infants, and in the upper class for quick sketching and tone work, the pencil should be short in order that it may be held with the

thumb on the top, and the point should be blunt and broad (fig. 9).

For small fine drawing a longer pencil should be used, held as a pen, and the point cut fine; in both cases the wood should be cut away, leaving only a thin piece to support the lead (fig. 10).



Fig. 9



Fig. 10

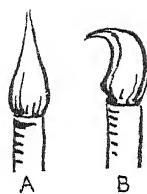


Fig. 11

*Brushes.* These should have sufficient stiffness and spring to return to an upright position after each stroke, A not B. Sable or fitch are best, and not smaller than No. 6 (fig. 11).

*Paint Rag.* This is an excellent tool for putting on water colour. With the very young children it is a more natural tool than the brush, being gripped with the fist, and it will spread the colour more rapidly. It can be used for broad work all through the school, and is excellent for teachers when making large diagrams (fig. 12).



Fig. 12

*Paper.* For school use paper in book form is most unsatisfactory; a large envelope may be made by each child, and the best drawings kept in that; this gives opportunity to use different sized sheets to fit the exercise, and also different qualities of paper. There is always much more freedom in drawing on a separate sheet than when confined to a book; the teacher can pin the drawings up for criticism and comparison, and the child need not work under the fear of spoiling his book, and a poor drawing can be discarded. We all make mistakes and learn by them, but to keep them is depressing. This does not apply to infants' scribble books, which each child should have to play about with, drawing what it likes in odd moments.

For early experimental work, and in the infants' classes the cheapest paper may be used if it is not glazed, as the work is done rapidly and in quantity. Kitchen paper or house painter's ceiling paper is excellent and cheap. Packing paper in different tints, brown and blue, is good for crayon work. The strips of paper rolled between

ribbon at the draper's can be used for bands of pattern; typewriting paper will take a little colour, and writing paper for practice in pen and ink.

For finished drawings use cartridge paper if it is white—not cream—and with a slightly rough surface, not glazed.

For finished water-colour painting, and out-of-door sketching, Whatman paper is the best—generally medium surface.

In the infant school large leaves can be used for chalk drawings in place of blackboards, or draw on the floor.

The paper can be pinned on to a light board, or folded round a stout cardboard (mill board or straw board), about 20 inches by 15 inches. Small boards are likely to cramp the stroke or swing of the drawing.

*Clay.* The clay used by local potters is excellent for school use in modelling. If there are no potteries near the school and the soil is clay, the elder pupils can dig some out, spread it on a board or flat stone and beat it with a stout stick to get the stones out, knead it into convenient lumps, and keep in a tin or zinc box, or large earthenware jar to keep it the right softness.

For working, each child should have a piece of board, tile or piece of slate, about 6 inches by 9 inches, to build the clay upon. Small sticks shaped with a penknife, a pencil or other small tool will serve as modelling tool, but the greater part of the work should be done with the fingers. When a piece of work is required to be worked upon a second time, it should be kept damp by wrapping round with a wet cloth, and some waterproof material on the top to prevent evaporation.

*Mathematical Instruments.* These are useful when more accurate work is wanted. If they cannot be obtained it is good for the child to make its own; paper folds to a perfectly straight line, which may be used for a ruler.

Fold a sheet of paper twice (fig. 13) and a right angle is formed. Circles can be spun from a pin with a piece of cotton (fig. 14).

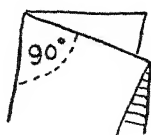


Fig. 13

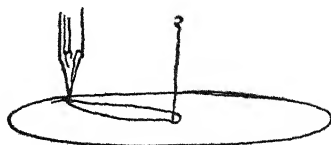


Fig 14

## CHAPTER II

### Illustration

Is there any wise man who will listen to that solemn music  
which arises in the sky?

KABIR, *Poems*, LXXXIX, 1, 100.

Making pictures is one of the earliest drawing games; it follows out of scribble, and develops from that into a form of expression which will help the child to explain itself, and the teacher to understand the child (Plate III). This sort of scribble should be done with a soft black pencil, piece of charcoal, or lump of clay or chalk.

When the teacher wants to help the child to further expression, and to carry the work out of the symbol stage, she must begin to use colour.

We have found that colour is the most natural medium with which to start drawing, and if we have three paints and plenty of paint rag, all will be well.

The first step, either with young children or grown-up people who have not used colour before, is to gain some practical experience of what can be done with the colours; so rub on some blue, quite wet, and into this rub some yellow, and by mixing, all manner of greens are produced. Next try mixing blue and crimson, put on plenty of paint and then plenty of water, and let it run and mix together; the less it is stirred up the purer will come the colours. Yellow and crimson will produce orange in all tints; the difficulty with these two paints when mixing, is that the yellow is naturally pale, so that it is difficult to get a dark orange.

Having found that nearly any colour can be made by using the three paints in varying quantities, including black, which is the result of all three paints mixed with very little water, we can proceed to represent things.

The lessons in design and pattern will give practice and experience with colour. Object drawing suggests things to paint, and almost at once we begin to make pictures.

All the world is coloured and we have our paints, so start with a landscape.

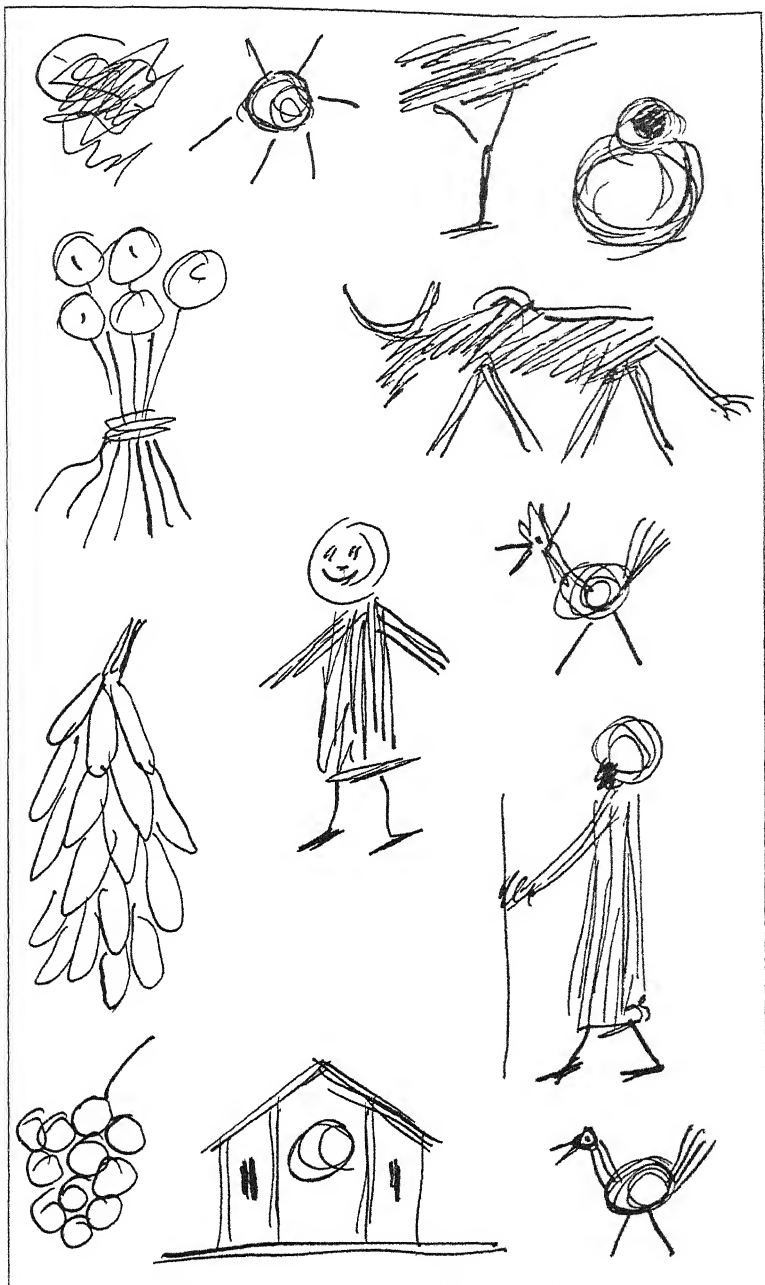


PLATE III. FIRST SCRIBBLE DRAWINGS



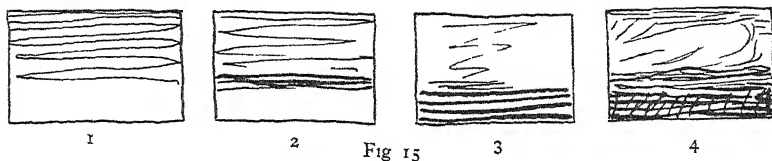


Fig 15

*First Practice and Infant Work.* With a very wet rag and some blue paint on it rub on a blue sky, coming a good half-way down the paper; add a little more water near the bottom, and perhaps a very small touch of yellow in it; white clouds can be wiped out, or left white paper in the first case (fig. 15 (1)).

Into the wet sky wipe in the distance, very pale and narrow, using blue with a very little bit of red in it (2), wipe it down with water, and fill in with blue (3), and into the blue plenty of yellow, and a nice rice field should result in the foreground (4).

Practice on several of these pictures, using paper not smaller than 9 inches by 11 inches—larger is good practice. Play about with clouds in the sky; try some rain clouds by adding a little red and yellow to the blue to make grey, try a field for foreground or front of the picture, or if living in a town, look round and see what you could put in the foreground, perhaps house tops, or a wall and a garden full of flowers in front of the wall (Plate IV).

For more practice try a sunset sky, golden yellow, perhaps grey clouds on it, and now both distance and foreground will be dark, and very little detail showing. It is really much easier to get nice results with the evening effect, but it also wants looking for; we do not realize how dark the earth looks compared with the sky (frontispiece).

The more we look the more beauty we shall see, and this is helped by painting, so adding a new joy to life, not an expensive one, for it is the same for everybody.

When the paints are beginning to feel friendly, try some more ambitious pictures. Paint a tree up against the blue sky, and look at one and note that it will come right up to the top of the picture (fig. 16), the distance coming a little way up the trunk of the tree; in fig. 17 the tree goes right out at the top of the picture.



Fig 16



Fig. 17

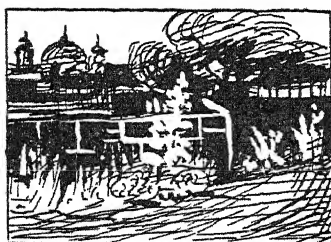
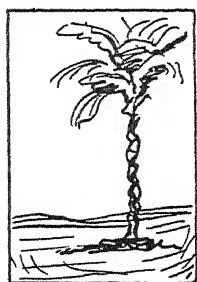
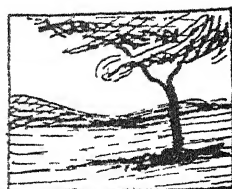
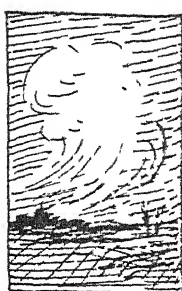
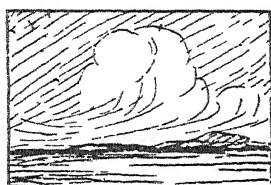


PLATE IV. PICTURE PRACTICE

Now we look at a tree, and note the little strip of dark shadow that comes underneath it on the ground. When you are standing in the shadow at midday it falls all round you, and is as wide as the tree, but when we see it from a little distance it looks narrow, so paint it narrow (figs. 16 and 17). From front to back the shadow is as big as we see it from side to side, but we see it going away from us and it looks narrow, which is called "being in perspective".

Now look at a tree and note how the parts looking up to the sky are bright, being in the sunlight; but the underneath parts, and spaces where we see through into the middle of the tree are dark, being in shadow.

Little children cannot see these differences at first; they know a tree is green and that is enough for them to paint, but when they see the teacher paint a tree green, just like theirs at first, and then she makes it look standing up by putting in the shadow on the ground, and perhaps some dark paint on the under branches, then the children will begin to do the same in their pictures, and also begin to see it in nature.

After playing about with sky pictures and trees for a little time the colours should be familiar, green coming by mixing blue and yellow, purple from blue and red, orange by red and yellow, also there should be knowledge of light and dark paint, dark houses against a light evening sky, dark trees against the light sky, light building against dark trees; also in the pattern work, dark pattern on light ground, and pattern in three or more shades or tints. In the object drawing dark purple egg plant and light plantain, dark dish and light rice, all these help to bring realization of dark and light; so that gradually quite delicate differences of tone—that is light and dark—can be noted and matched.

After a time the paintings can be looked upon as pictures, and arrangement should be considered. For instance, do not place the tree exactly in the centre of the picture and do not have one on each side.

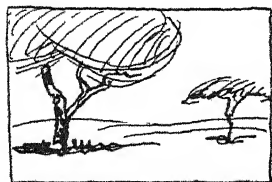


Fig. 18

Try placing a large tree and a small one, and if the large tree goes right out of the picture, it will probably make a better arrangement (fig. 18).

Go out and look at a tree and note

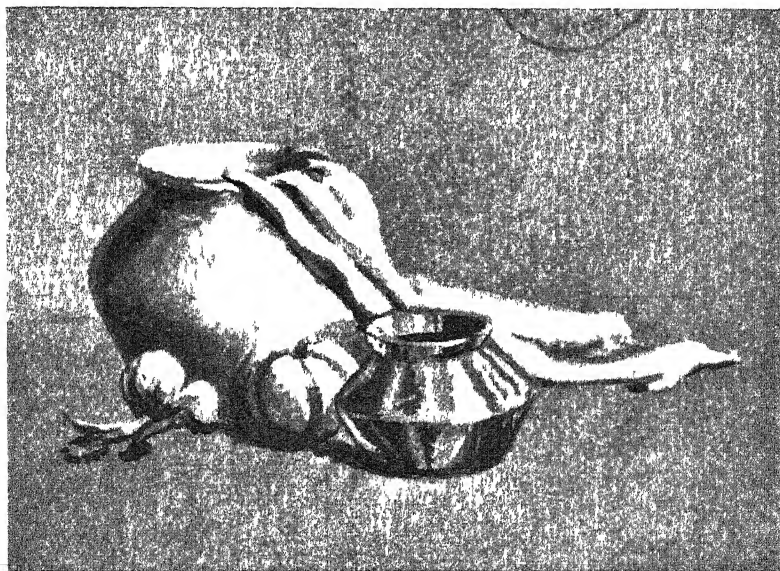


PLATE V. INK PICTURES AND CHARCOAL AND CHALK



where the distance comes up the trunk; perhaps you cannot see any distance, it is all hidden by trees, bushes or houses, then note where the things at the back come against the tree.

Some of the pictures can be dark trees or buildings on a light sky and foreground (fig. 19). Others can be light on a dark background (fig. 20).

As the children grow they become accustomed to using paint, and connecting colour in their minds with all they see around them; it follows that they observe more accurately without effort, it comes naturally.



Fig. 19



Fig. 20

It must always be remembered that a year is a long period in childhood; so the teacher must not expect very rapid progress.

Also note that colour appeals to observation first, and the children record the colour they see; but as they grow, dark and light colour can be noted, and will lead to pictures in black and white, and tone will be recognized.

Tone is a very difficult subject, and it will take time before children can translate in their minds a coloured object shown in one tint only, generally black.

The dark and light picture will come when a suitable occasion suggests it; it may be used in the infant classes, or the children may not be ready for it until a considerable amount of time has been spent with coloured pictures.

Perhaps a story about something that happened in the night is told and illustrated. Bright moon, grey sky, dark trees. If with the younger children, rub on a lot of colour to get the picture dark enough for night; mixing the paint will produce black, though some will put too much red and others too much blue.

They could try another picture on dark tinted paper, using white chalk for bright lights, and charcoal for the darkest parts (Plate V).

This method is excellent for all ages, it gives very definite realization of tone (dark and light), and is a delightful medium to work in.

In addition to this method, older children who are able to use ink for their writing can make ink pictures (Plate V). The idea can be schemed out with the pen. Then a small drip of ink or a

scribble with the pen can be rubbed on the paper with the finger-tip to draw the dark part of the picture; still more dark can be shown by drawing with the pen on the top of the rubbed surface after it is dry.

This exercise will increase understanding and criticism of newspaper pictures, photographs, and book illustration.

It may give more helpful understanding of pictures in books when the child finds that it can make pictures of its own, of things seen. He may realize that the book pictures are from real things, and not belonging to the fairy stories that are always associated with book illustration and story.

*Composition or Arrangement.* The babies will arrange the things of their story neatly all over the paper; generally size is in proportion to importance, hence the cup the man is drinking from may be as



Fig. 21

big as the man himself (fig. 21), it has to be to draw it properly.

The Prince coming home is seen a long way off, before he reaches the Palace, so he is put a long way from the Palace, right up in the top corner, in the sky (fig. 22); it has to be, but to show this

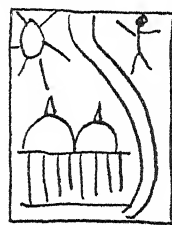


Fig. 22

the picture is thought of as a map, in plan. It explains the story excellently, and the teacher must be very cautious in criticizing the work, as it is spontaneous and very effective for explaining the story.

But as the child grows and sees pictures in books, he feels there is something wrong with his own picture; and if he is not helped by the teacher to make some progress, he will stop drawing, saying he cannot draw and does not want to, after which all the life would go out of the attempts.

It is here that the teacher comes in with paint and sky pictures, little stick people, and paint people, trees and all the properties for making a picture.

No one can get very far without some knowledge of perspective and proportion, so the teacher shows the children first how the sky comes down and meets the earth, as in the early colour exercises, and so makes pictures like those in the picture books. She takes the children out of doors to look for the space between the earth and

the sky which they always leave (fig. 23), and it is found that there is no space. Then the teacher can tell blackboard stories: that is, illustrating as she goes along. The children copy teacher's drawings, and without knowing it they learn that things far away appear smaller than the same things near by. For instance, tell a story.

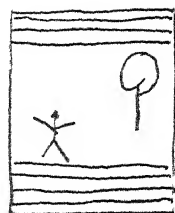


Fig. 23

### THE PARROT AND THE MANGO

There was once a naughty little boy who would steal. His name was Raman, and one day he went into a neighbour's garden and stole a beautiful mango, a big one, just ripe!

He sat down in the shade of a tree to eat it, when a big green parrot flew up and, snatching the mango out of his hand, flew away with it.

Raman jumped up and watched the parrot fly, and fly, over the houses and gardens and away and away, getting to look smaller and smaller, till it disappeared in the far distant mountains. (For very little children the story could stop here.)

*Second Part.* Raman thought the parrot was very bad indeed to steal his mango, forgetting that he had stolen it himself. He said to himself, "I will go and tell that bird what I think of him, and get my mango back." So, as the mountains did not look far away, or very high, he started off down the road, and walked, and walked, and walked! But the mountains did not appear to come any nearer, and he got very hot and tired, and asked a friendly man with a cart to give him a ride.

Raman went to sleep in the cart and did not wake until the next morning, then he found the mountains had grown very high and steep.

The man with the cart went on and Raman began to climb the mountain, and wished he was at home. He was very hungry and tired, and thought he would never be able to get home, even if wild beasts did not eat him.

Just then he saw the parrot, who cried out to him: "How are you enjoying yourself, and are you going to fetch the mango?"

Raman cried bitterly and said: "I wish I had never stolen the



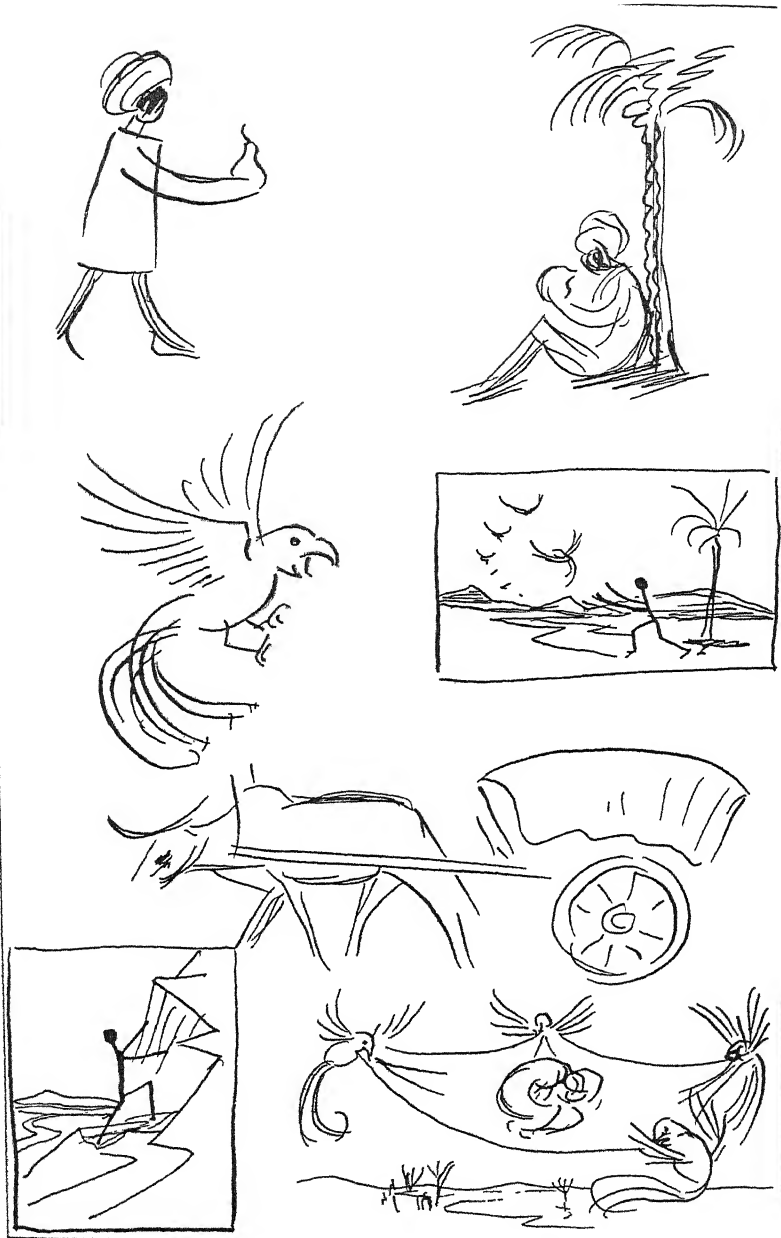


PLATE VI. BLACKBOARD ILLUSTRATION TO STORY "THE PARROT  
AND THE MANGO"

mango, and that I had not run away and followed you." "Well," said the parrot, "what are you going to do about it?"

"If ever I get home," said Raman, "I will never steal again." And he went on crying.

"Come in here," said the parrot. Raman looked up and saw a little path leading into a beautiful little garden, full of lovely flowers and soft green grass.

"This is my home," said the parrot, "and here is good rice and water, just as you have at home. Eat and drink, and then sleep on this carpet." Raman thought he had never tasted anything so delicious as the rice and water, though it was just the same as he had at home, then he fell asleep at once on the soft carpet.

When he was asleep the parrot called, and many other parrots came. They picked up the carpet and carried Raman right home, and he never knew how he got there, but he remembered what he had said to the parrot, and never stole again, and grew up to be a good and happy man.

With several stories such as this, varied in difficulty to fit the children's needs as they occur, the planning of pictures will improve, the ground will become level, and trees, people and houses will grow smaller and so show that they are farther away.

Groups of people can be shown by placing one behind another, and a crowd by a scribble (fig. 24).

The teacher might show the first planning of indoors (fig. 25). The important thing to learn here is that all the straight lines above the level of the spectator's eye, appear to slope down as they go away. Those below the spectator's eye slope up, but the lines facing the spectator are always level, because both ends of these lines are equally distant. Only the lines going away from the spectator slope.

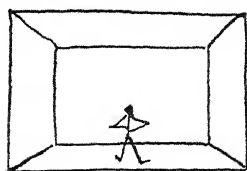


Fig. 25

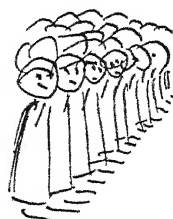


Fig. 24

When the children are old enough to think of a picture apart from a story, definite exercises can be taken to practice composition.

For instance, make a picture of a little white house with dark trees at the side, and

hills, mountains or fields in the distance; the teacher choosing subjects that the child has seen (Plate VII).

The house can be the centre of the picture, because we look at it first, but this does not mean the middle of the paper.

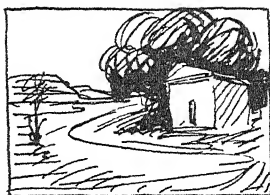


Fig 26

We can put the dark tree a little behind the white house, and it makes a strong contrast. A small dark plant in the light space the other side of the picture makes a balance to the tree and house; and clouds, distance and garden in front, can break up the rest of the picture space into pleasing proportions (fig. 26).

Examples of what often happens are given in fig. 27 and it is not pleasing.

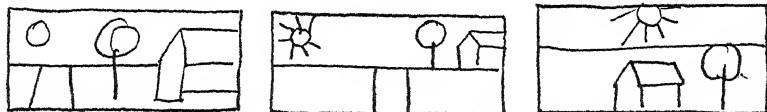


Fig. 27

In Plate VII is shown how varied the arrangement can be.

In the infant and middle standards colour will be used freely, but in the upper school—if not before—it can form a definite part of the composition.

The strong or primary colours attract and so emphasize the centre of the picture, keeping the more neutral colours at the edges in order to lead the eye into the picture; the tones, or light and dark, should be considered in a similar way.

The whole picture should be made up of parts that are pleasing, both in shapes and in the lines formed by the shapes; this leads on to composition as a study, which belongs to school of art work.

For school work it is the subject of the picture that is important.

All through the school years, and on to adult life, the making of pictures can be of absorbing interest, giving expression to individual thought and an outlet for emotion, as well as an occupation for leisure.

Outdoor sketching is an outcome of picture making, and to go out and gather the passing effects and wonderful impressions of natural scenery is of educational value unrealized at present.

By studying the works of creation, we are coming in touch with the Creator of all things.

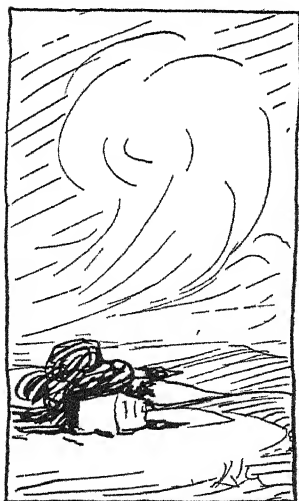
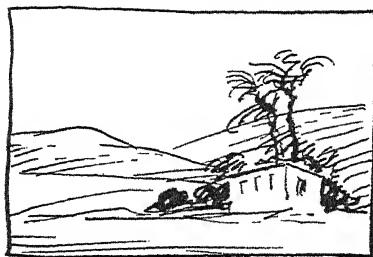
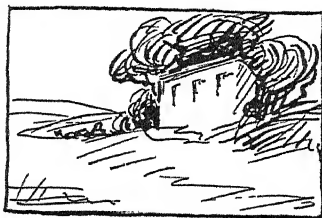
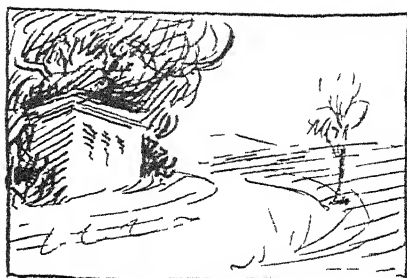
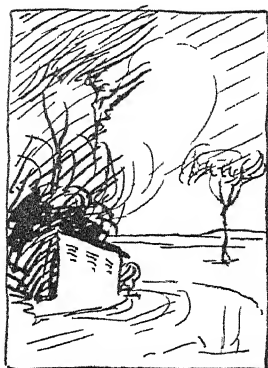


PLATE VII. DIFFERENT COMPOSITIONS WITH THE SAME SUBJECTS

## CHAPTER III

### Design

The humblest pattern in the world is dignified if it varies throughout; the most ambitious is spoilt if two inches of it are identical.

Pattern, with its foundation of rhythm, is natural to all children, so it may be used in the infant classes from the earliest age.

This sense of rhythm can be part of the first drawing lessons, the teacher singing a song, beating a drum, or clapping hands, and when the swing of the rhythm is felt and followed by the children, she turns to the blackboard and makes marks to time (fig. 28). This



Fig. 28

amuses the children and they start to do it too. At first they work wildly and all over the paper, but when the teacher adds more to her marks and makes a pattern, they want to do the same, and will probably keep themselves busy for some time.

This game may occupy the children for several lessons (Plate VIII). As they progress the teacher can show various household objects that can be decorated with spots and marks, and the children draw the simplest of these and decorate them (fig. 29).

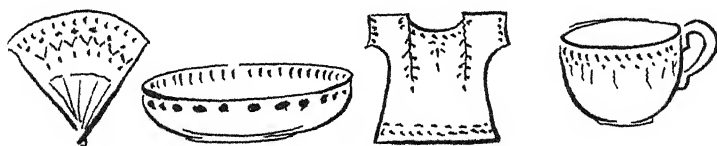


Fig. 29

To encourage the children and give change of work the shapes of the objects may be cut out in paper, folding the paper to cut the sides alike. These paper shapes the children decorate, and it gives

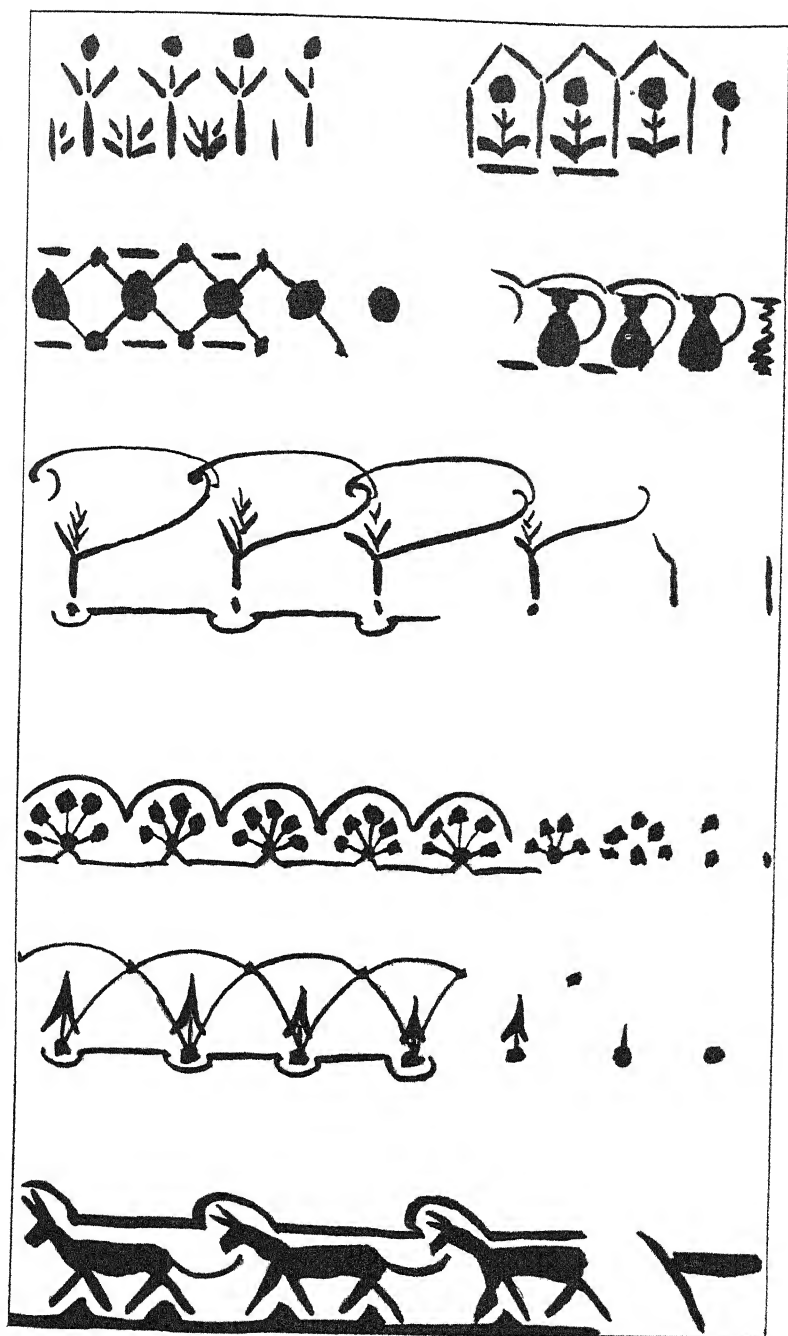
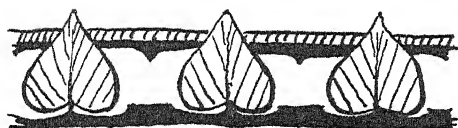


PLATE VIII. SPOT PATTERN



them an example of accurate form which is at present beyond their power to draw, it helps to train the eye but does not take the place of practice in drawing the shapes themselves (Plate IX).

As the children begin to realize what pattern looks like, they will want to get more accuracy, or they may become disappointed with results and lose interest. To avoid this, more finish can be obtained by using leaves or flower petals to draw round, filling in with colour and adding detail, each child making its own choice of arrangement (fig. 30).

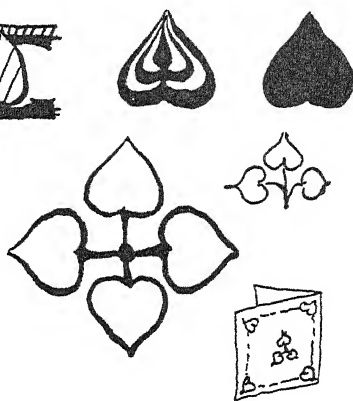


Fig. 30

Another way to arrive at much the same result is to cut shapes of paper and draw round them, thus getting a symmetrical shape to build on to (fig. 31).



Fig. 31

The wave line comes as easily to the child as spot pattern, and can be used alternately, or each type of work continued as long as the children are interested.

It is generally sufficient only to show the movement singing while drawing on the blackboard: up and down, up and down. The pattern soon comes and when on the paper it is added to and enriched in endless variety (fig. 32 and Plate X). This also can be applied to household things (Plate IX).

Young children will soon draw their bands of pattern more or less in a straight line, where rhythm takes the place of mechanical exactness.

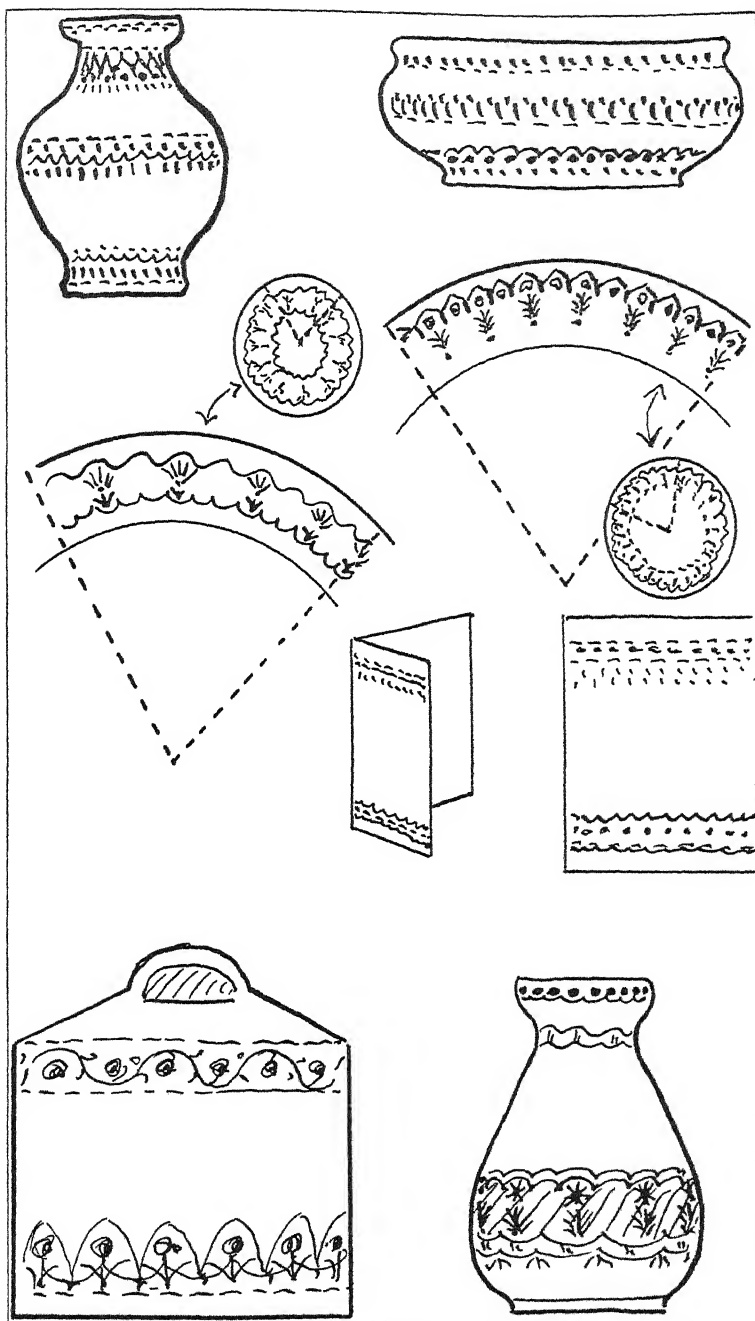


PLATE IX. PATTERN APPLIED TO CUT SHAPES



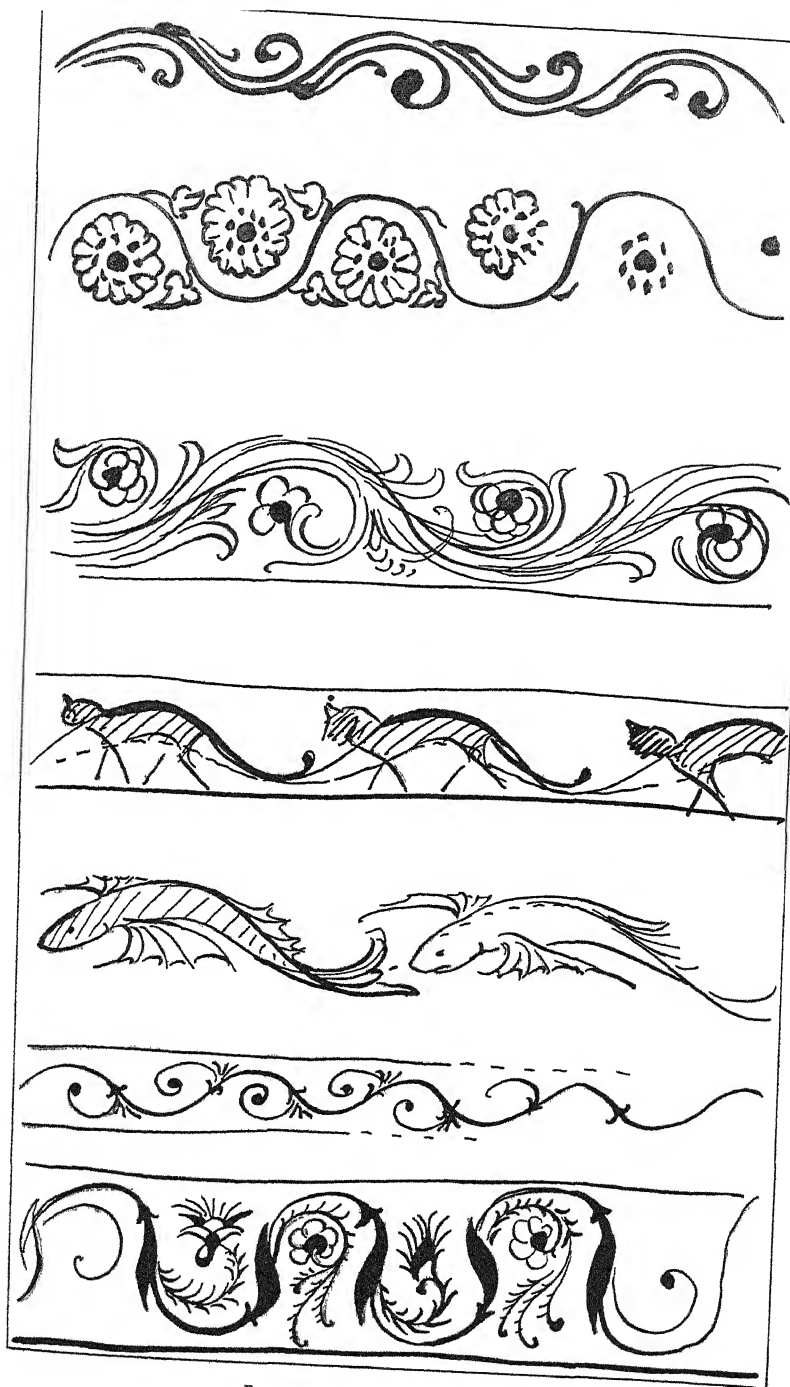


PLATE X. THE WAVE LINE

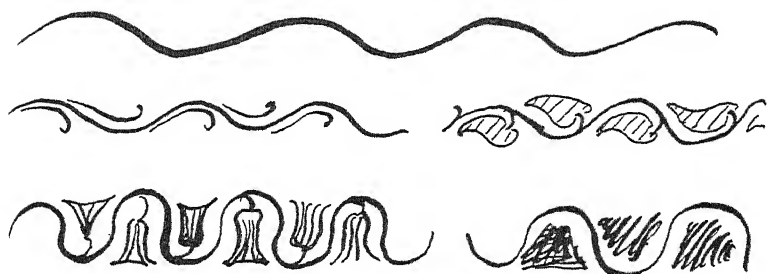


Fig. 32

It cannot be pointed out too often or too strongly that this work is to strengthen the power of placing marks on the paper.

Mechanical help such as ruled or creased lines or measuring, with young children, would be only harmful.

The spots and lines which vary in their proportions eventually balance and correct themselves, and really give a far higher standard of art work than the mechanically exact, measured drawing that could be done by a machine.

This does not apply to the use of strips of paper from one and a half to three inches wide, where the children have little difficulty in keeping their marks on the paper, and therefore straight.

When colour is used, variety of practice in the wave line can come by making "all-over" decoration, that is filling up the paper with upright or horizontal lines, or both, and letting them cross. These patterns can be elaborated by adding spots and shapes between the lines or on the crossings (Plate XI).

When worked on damp paper so that the colours run, very beautiful effects will come. If they do not come and the sheet looks an ugly mess, wash it all off and it will leave a nicely tinted ground on which fresh lines can be placed while the paper is damp.

These sheets of painted paper may be used in the hand-work class for book covers, end-papers, wallpapers for the dolls' house, and for dressing paper dolls.

The work can also have for its object to design dress material, shawls, carpets, &c. (Plate XII).

Interchanged with the foregoing practice, single patterns or units should

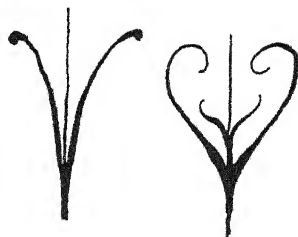


Fig. 33

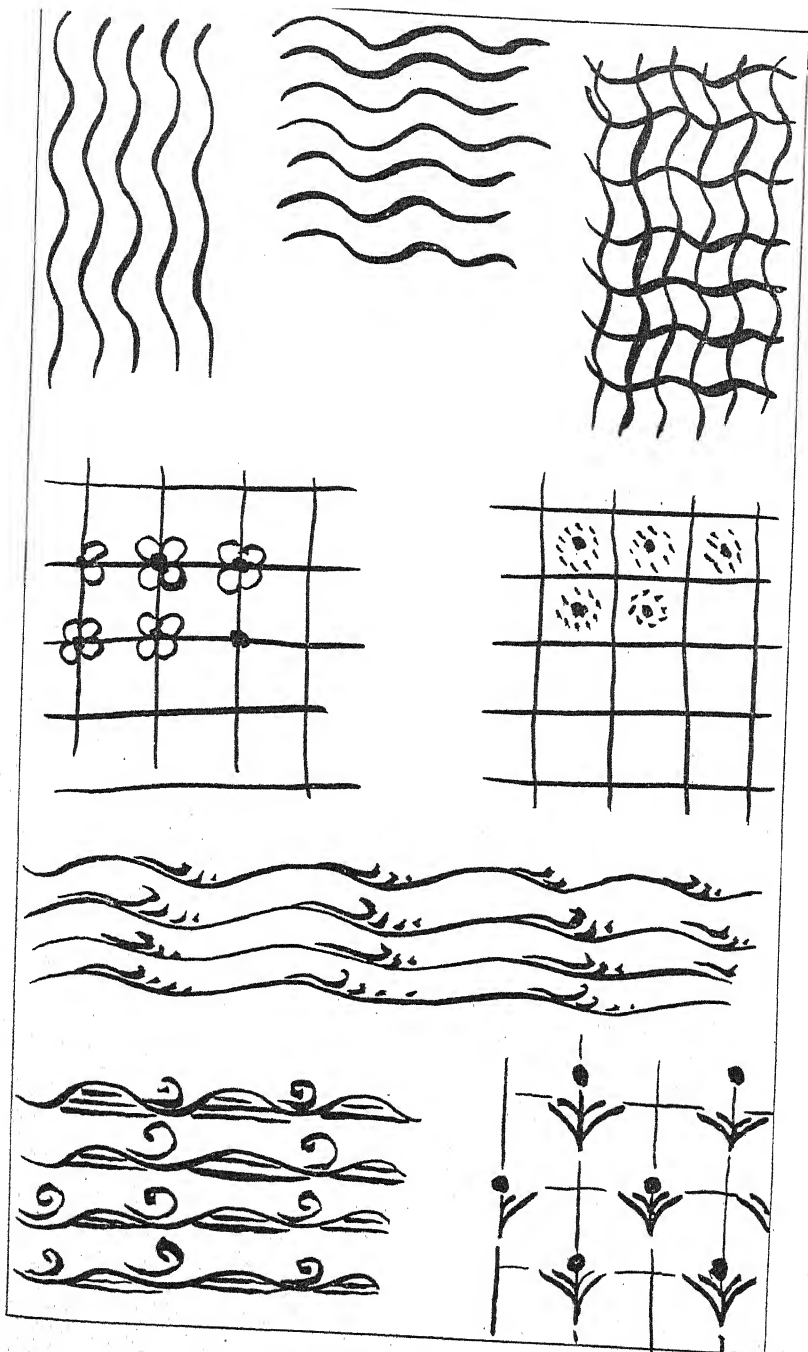


PLATE XI. ALL-OVER PATTERN

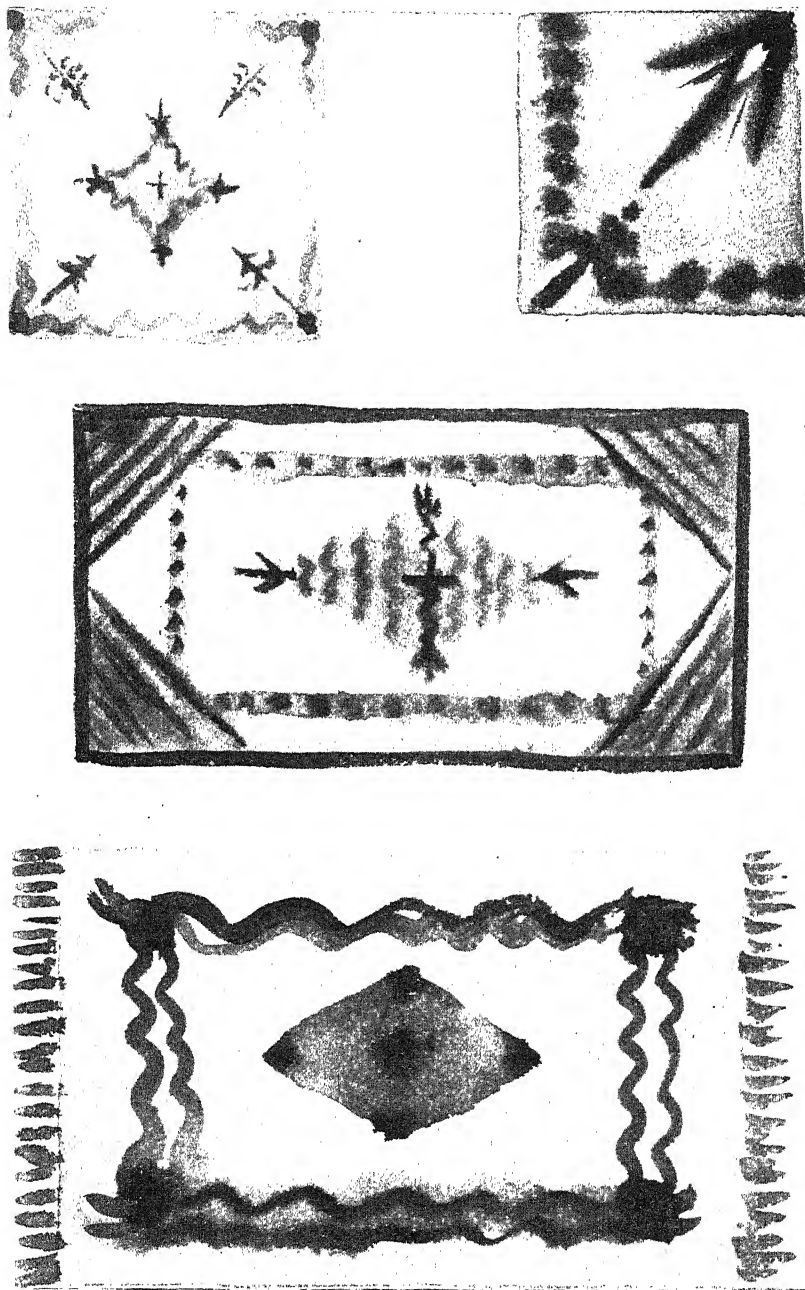


PLATE XII. SUGGESTIONS FOR ARRANGEMENT ON WHICH VARIOUS  
DESIGNS AND COLOUR-SCHEMES COULD BE BASED



be drawn; this involves the turn over of a shape, giving a symmetrical result (fig. 33 and Plate XIII), a decided step forward for the young child's mind.

Again, the teacher draws some examples freely on the blackboard, or on paper with colour, or with coloured chalks, provided the lines are not less than a quarter of an inch in thickness. The children watch the shapes come, and try themselves. It is wise to let them spoil a lot of paper in their own efforts, so keeping a free swing in the work, rather than to cramp them by too much instruction and restraint.

Occasionally a shape cut in paper and traced round may be used as a centre from which added pattern can grow, as in fig. 31.

Mental and physical efforts for neatness and accuracy come into so many of the other lessons that, in the drawing, freedom and individual expression should be encouraged: and it will probably be found that this plentiful practice leads more swiftly to accuracy and control than the more cramped methods.

The teacher shows by demonstration on the blackboard, but the children make their own patterns if they wish, or copy the teacher's—it is immaterial. They will all come different, and that is as it should be. Uniformity in class work will show too much of the teacher's influence.

At the same time it is necessary to show examples on the blackboard, and these should be left up for the children to see and also copy, because some children have little or no inventive power, but can copy well, and these must be provided for.

This work should bring a sense of balance to the child's mind, with unconscious training in hand control.

The patterns may be used for the decoration of books, fans, dress and so on, and examples of historic work can be shown to rouse interest (Plate XIV).

Early in the work and to introduce variety and new thoughts, the pattern can take definite shape, either pure decoration or the things of everyday life that interest the children—flowers, people, animals, houses and so on (fig. 34). And with the practice of putting down rows of units will come the idea of adding to the pattern to make it more complete. As a rule it is a great improvement to enclose the shapes with a line running round the principal form (fig. 35 and Plate XV).

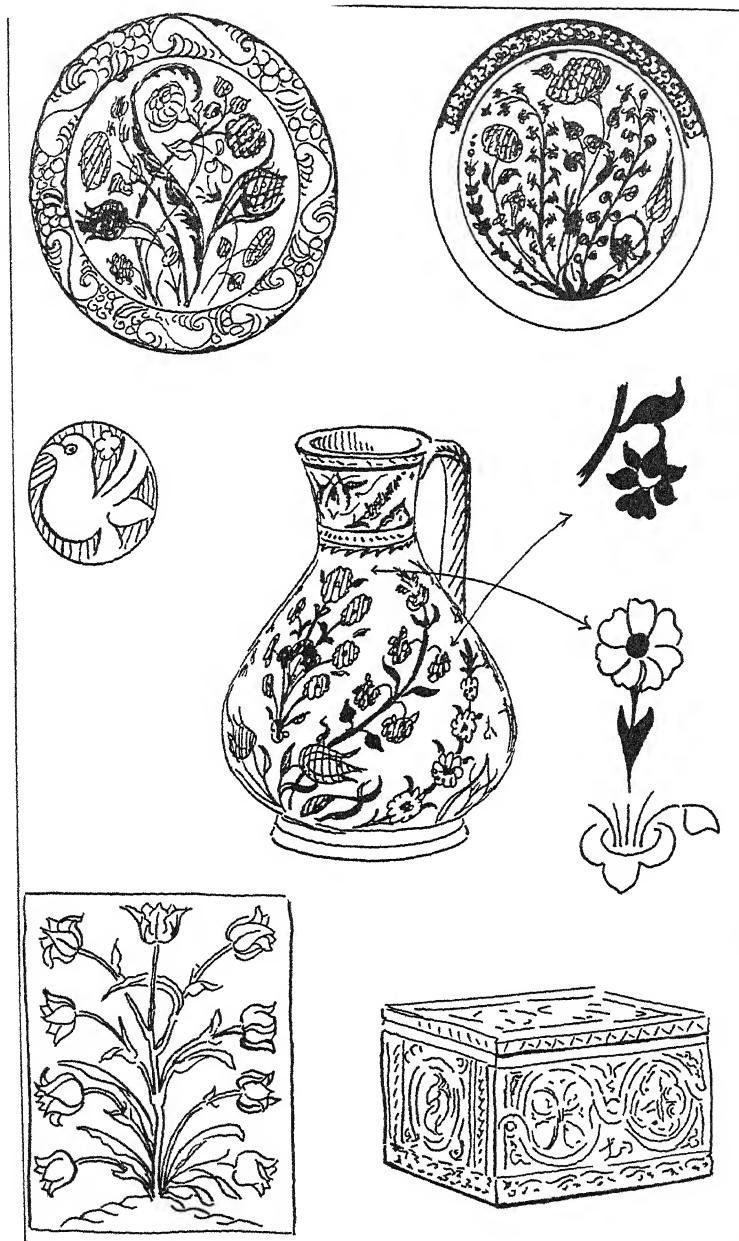


PLATE XIV. HISTORIC EXAMPLES OF PATTERN SHOWING GOOD SPACING AND BALANCE WITHOUT MECHANICAL SYMMETRY



PLATE XIII DIRECT DRAWING WITH THE BRUSH TO BE WORKED  
IN COLOURS MIXING ON THE PAPER (see Plate XXXIII)





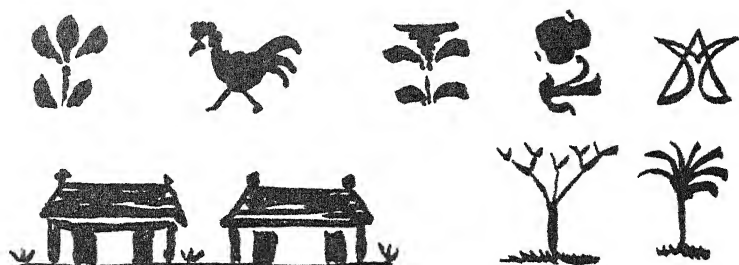


Fig. 34

By this time the child not only puts down spots in order, but will be thinking and choosing what more can be added to improve the pattern.

Thus from the free and unreflecting marking to time, has grown deliberate intention and choice.

The great aim of the teacher must be to keep the bold, fearless work that comes from natural movement, without cramping by anxiety to get finish.

The application of the patterns to objects used in daily life should form part of the exercise.

The best designs on paper can be taken as the idea for actual pieces of work, to be carried out in the handwork or needlework class.

The ideal development of pattern is to let it grow from craft work, the object and the decoration worked in one operation, but this may lead to waste of good material, and school time is limited.

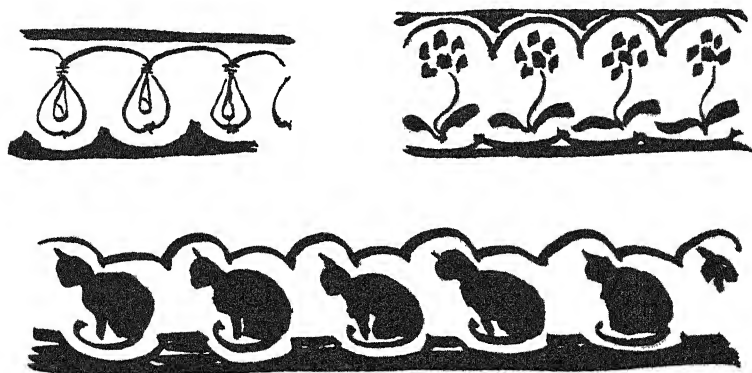


Fig. 35

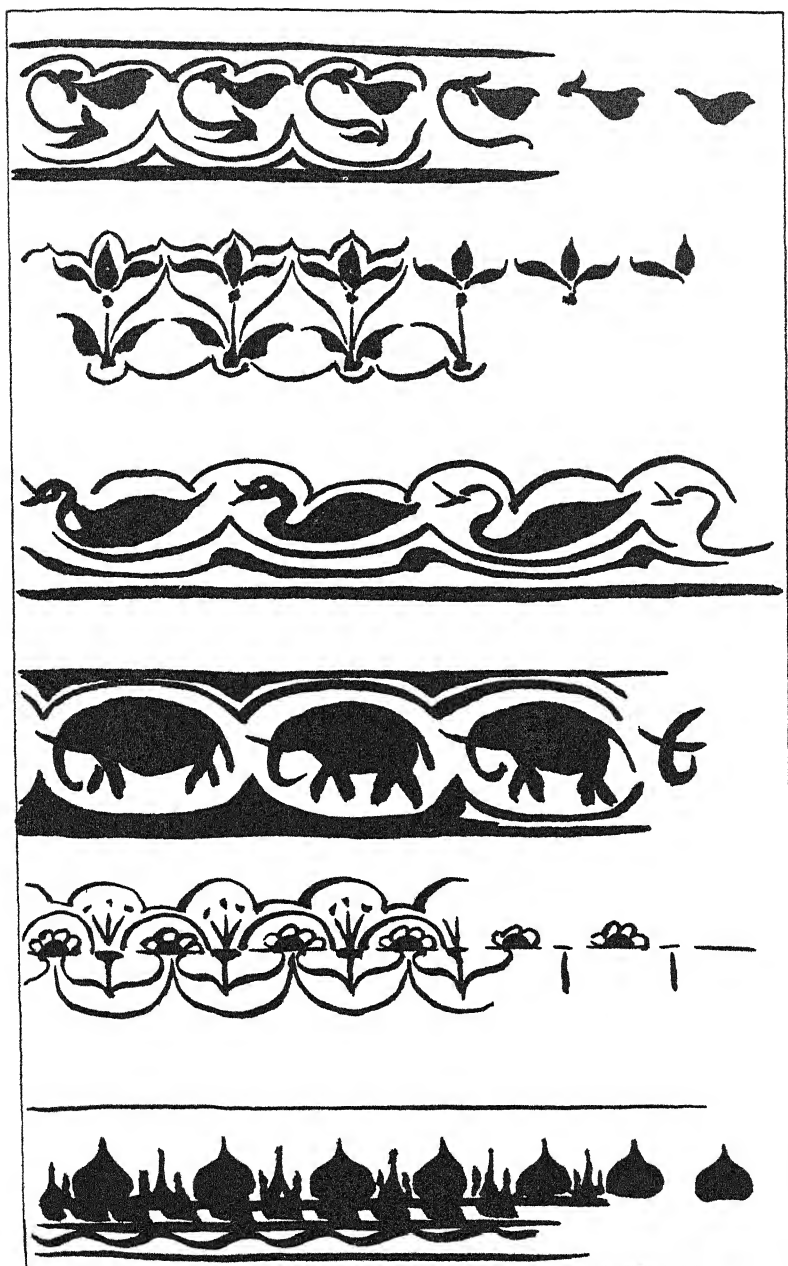


PLATE XV. FURTHER DEVELOPMENT OF SPOT PATTERN

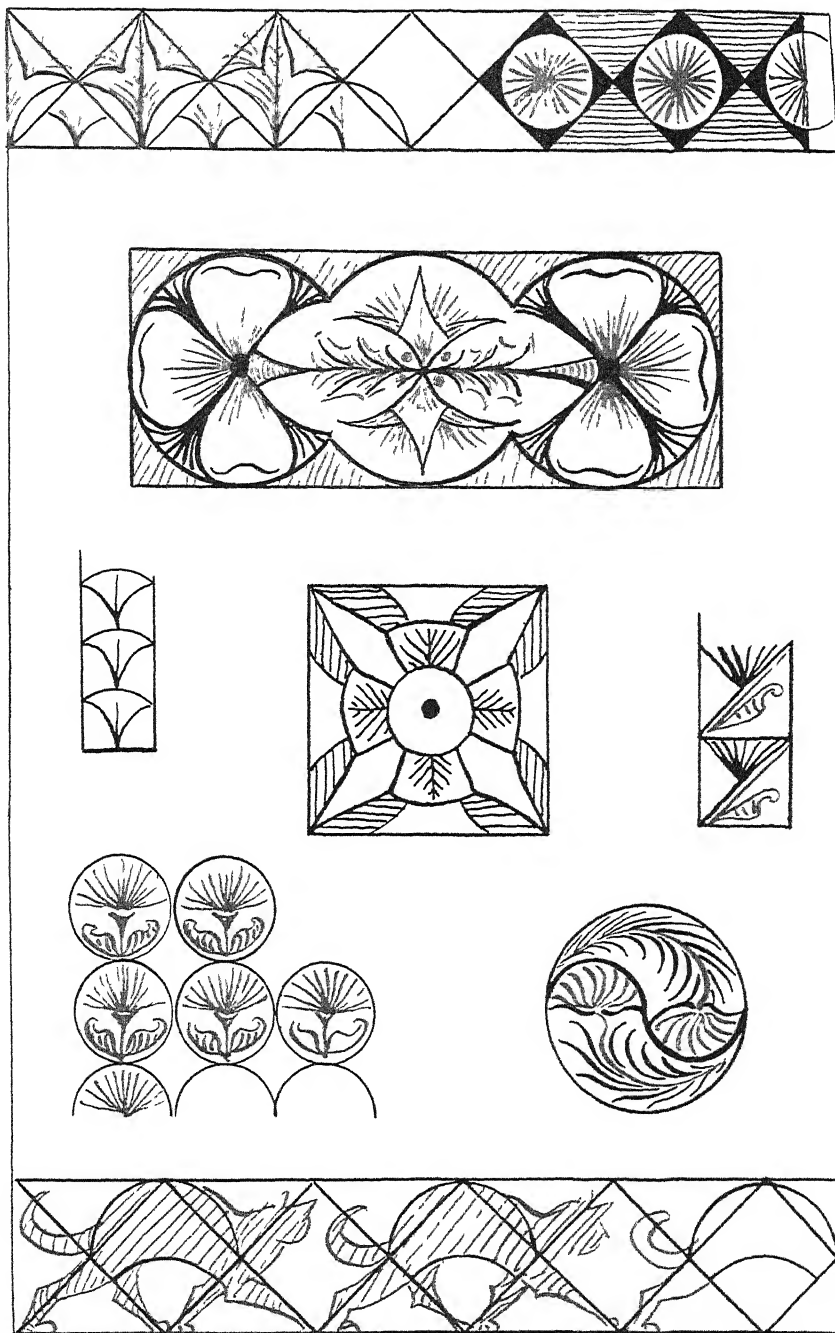


PLATE XVI. GEOMETRICAL DRAWING FINISHED WITH FREEHAND DRAWING  
IN BLACK AND RED AND GREEN OR BLUE PENCIL



More experience is gained by sketching several ideas on paper, and then choosing the best to work out in the material.

There are many household things that a child cannot make, but it is good for him to think of their form and decoration, in order to learn to see the difference between the good and the bad, so when he grows up he has some standard of taste in home life.

As the child reaches the age when it is possible to be more accurate, perhaps 8 to 9 or 10 years, according to development of sight, nerves and muscle, more finished work should be attempted; there should be desire to go forward and do "grown-up work".

To give practice in neat and accurate execution, geometrical patterns can be drawn; these correlate with the geometry lessons, giving added interest to that subject and a reason for its study (Plate XVI).

In these exercises the use of different coloured pencils contrasting with a good dark black will give most effective results, which show clearly the shape and proportions of the design.

Patterns drawn to scale to apply to a box, book cover, or piece of needlework may be drawn, using ruler and set square, and keeping to given proportions (Plates XVII and XVIII).

Note that in the upright rectangle such as the book cover, the æsthetic centre comes slightly above the geometric centre (fig. 36).

Plant form can be added to the geometrical pattern, and for a change the underlying geometrical construction may be quite covered up by the plants, animals, or objects which are used for decoration.

Much interesting work comes from using letters, words, or numbers as the unit for design; the student's own initials can make a band of ornament, as an all-over pattern, or as a monogram (Plate XIX).

Fine careful scale work and free drawing should be interchanged in order to keep the fresh, vigorous boldness of the child's natural movement (Plate XX).

Where colour cannot be obtained charcoal can give beautiful effects, or failing that ink can be used, rubbing in for large surfaces, and lines added for shape and tone (Plate XXI). Coloured pencils and coloured inks are useful for free flowing lines and curves, adding small spots of solid colour in places (Plates XXII and XXIII).

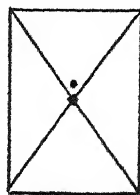


Fig. 36

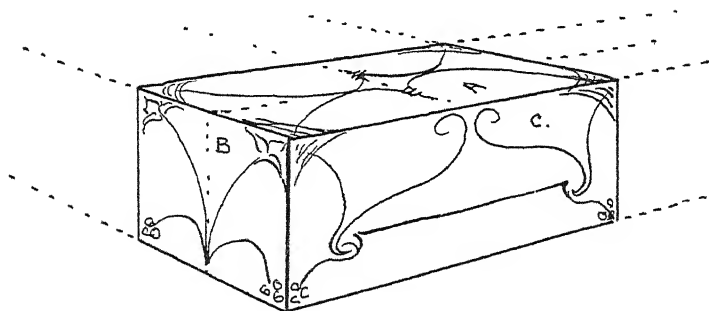
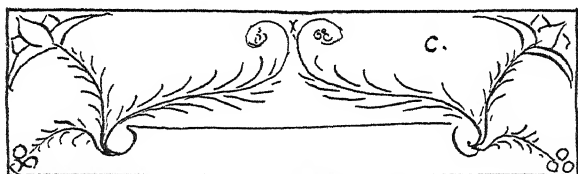
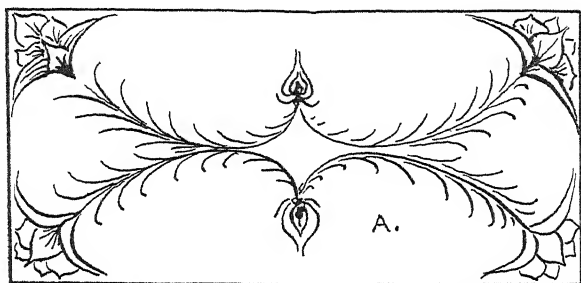
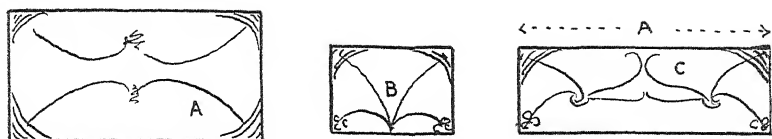


PLATE XVII. DECORATED BOX SHOWING LID AND TWO SIDES

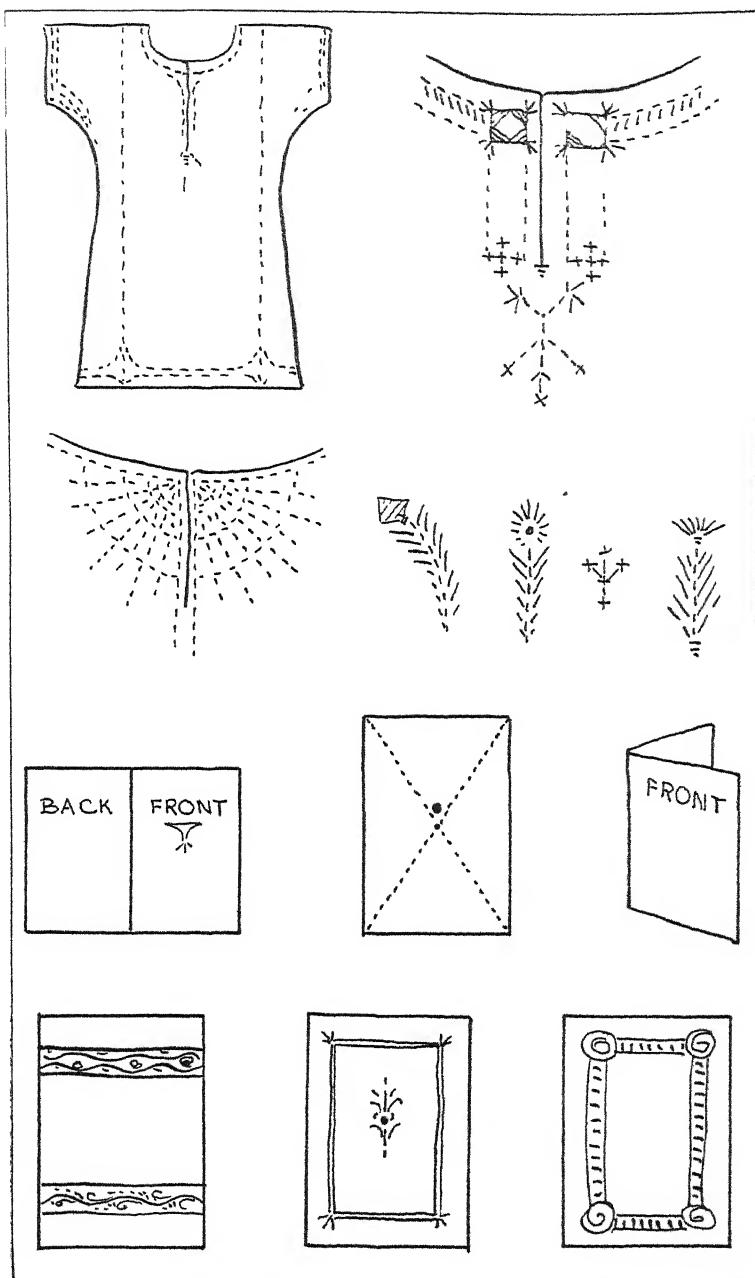


PLATE XVIII. PATTERN APPLIED TO BOOK COVER AND NEEDLEWORK



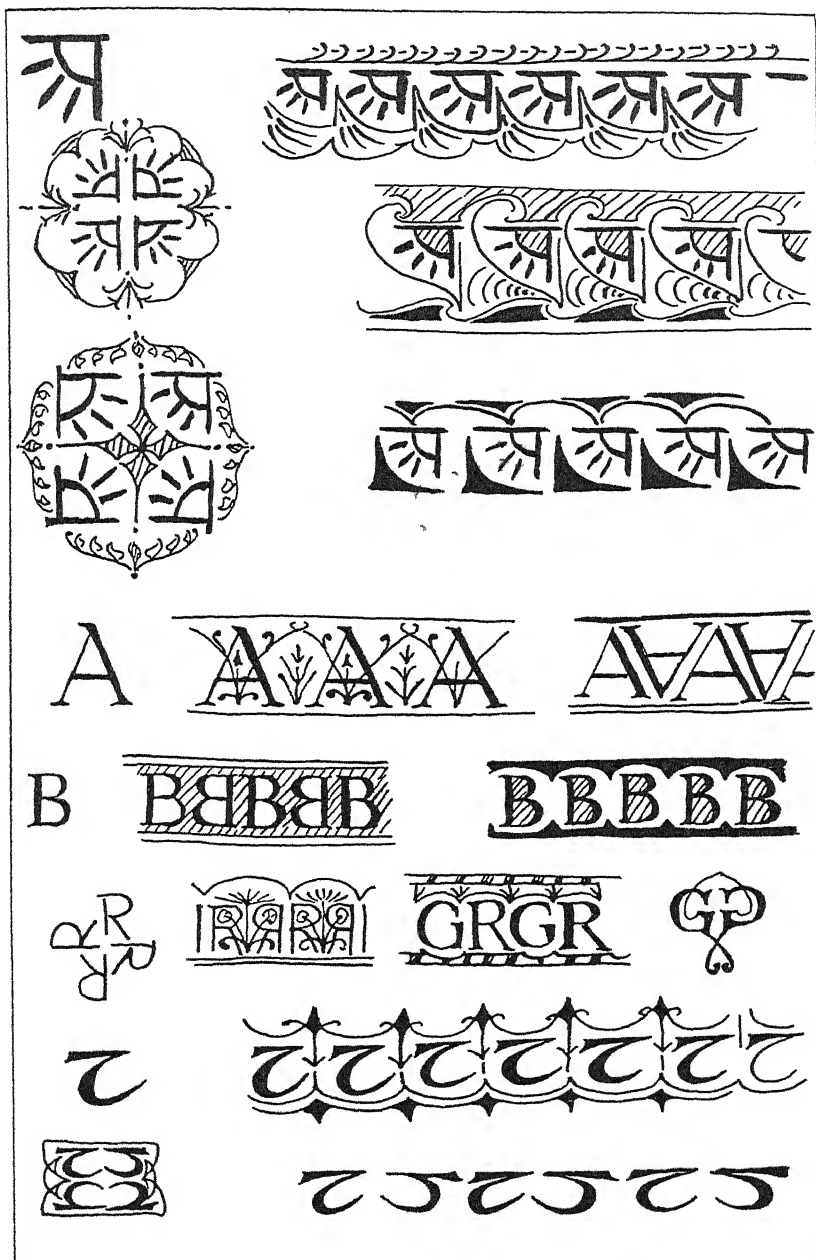


PLATE XIX. LETTERS USED AS UNITS OF ORNAMENT



PLATE XX. BUILT UP PATTERN STARTING FROM FREE CURVES

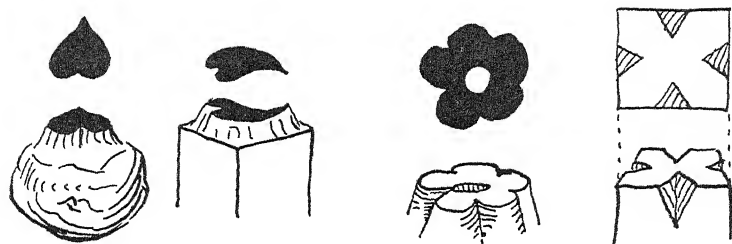


Fig 37

This work should be done quite freely from the shoulder joint, with no preliminary marks, and no preconceived idea of what the design will be. Let it come freely, and develop upon what happens as it goes along.

Indian designs such as Plate XXIV, should be shown to the children if possible, to give inspiration and knowledge of effect, but not for copying.

When the children are old enough to use a knife, dies may be cut from wood, firm vegetable, indiarubber, or any similar surface (fig. 37).

A shape is cut, dipped into paint, and used to print a repetition of the shape of the die.

Pen or brush strokes can be added to enrich the pattern (Plate XXVI).

To charge or colour the die, soak a piece of soft paper—blotting-paper—or rag in paint, or if paint is not obtainable ink, and press the die on that.

Do not use very wet.

Stencil is a method of printing a design any number of times. In this way a small unit can be repeated to make a band (1). The pattern can be reversed by turning the plate over (2), or grouped to form larger units (3). Or an all-over effect obtained (Plate XXVII).

To make the stencil plate, draw the pattern or unit on a piece of stout smooth paper; make the pattern of small shapes, and break long lines with ties which are bands of paper left uncut. Cut out the pattern and dab or brush the paint through the holes, using stiff paint and being careful that it does not spread under the edges.

The plate can be turned over to reverse the pattern.

Stencil is useful for wall decoration, frieze, dado, &c., also on material for curtains, cushions, and dress.

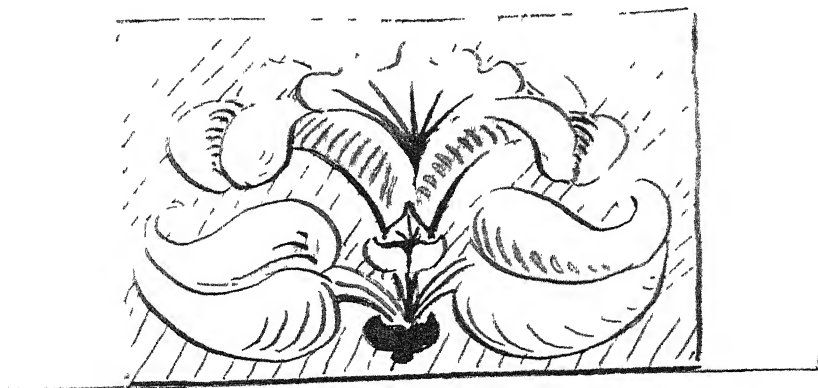
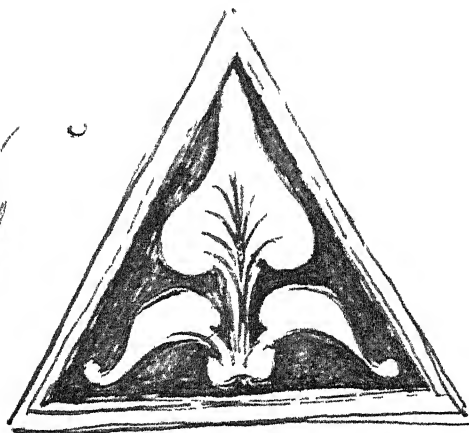
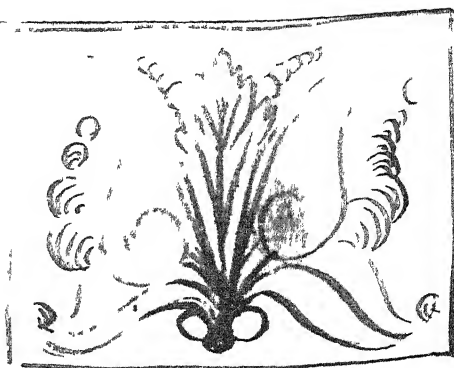
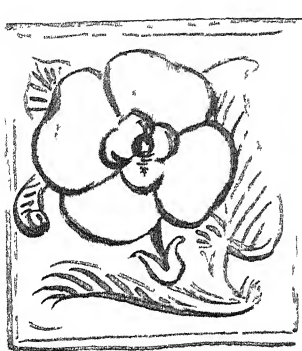


PLATE XXI. SKETCH DESIGNS WITH PEN AND INK



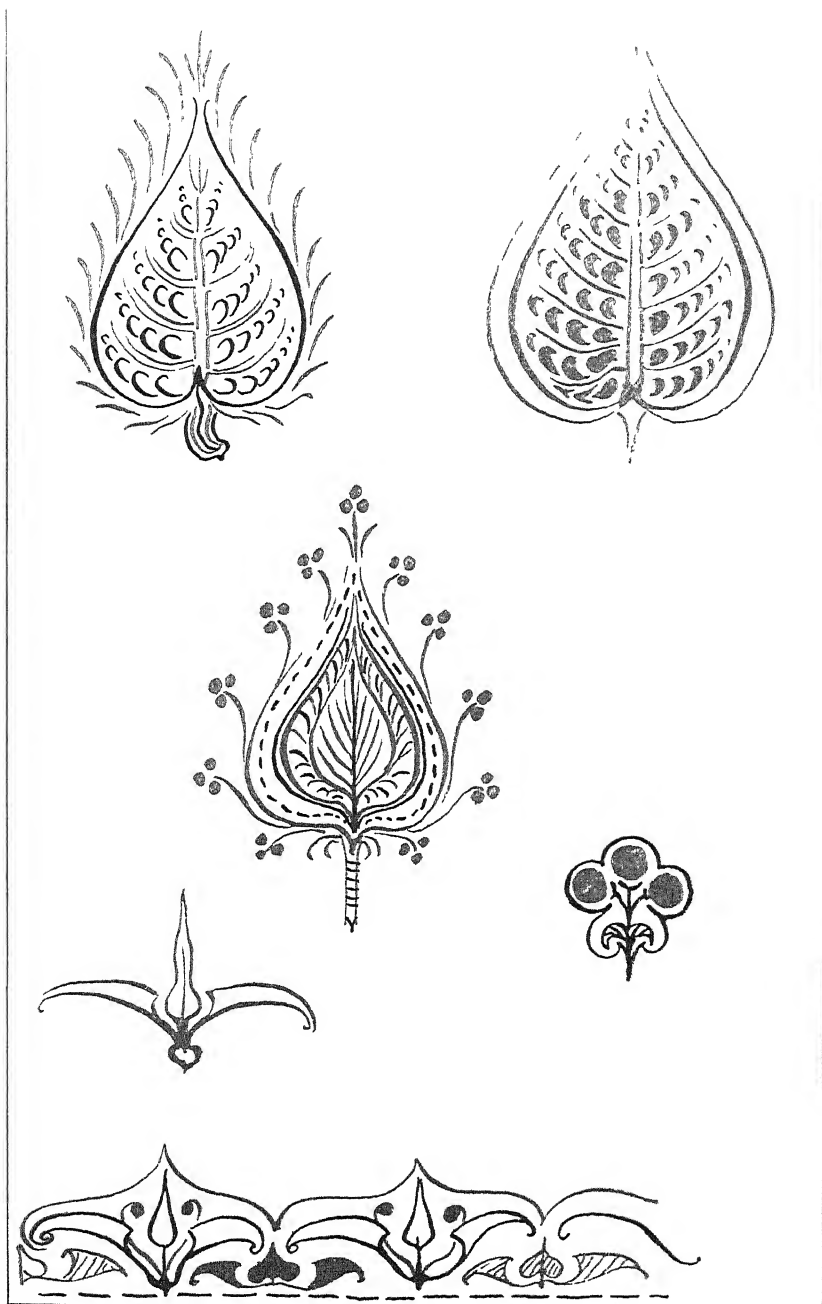


PLATE XXII. FREE DRAWING WITH PENCIL, PEN OR BRUSH. TO BE  
BUILT UP WITHOUT PREVIOUS PLANNING. BLUE AND RED PENCILS  
ARE USEFUL







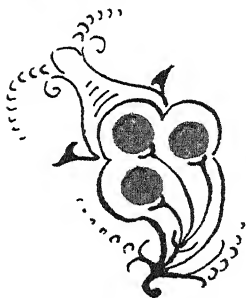
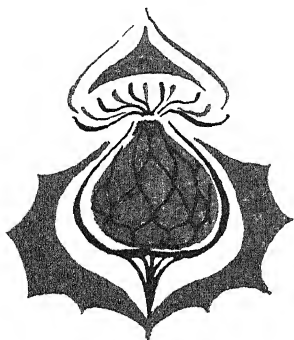
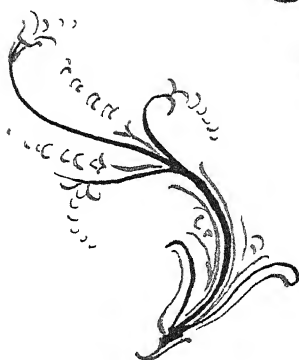
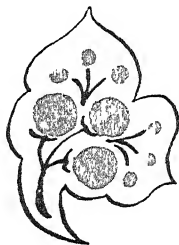
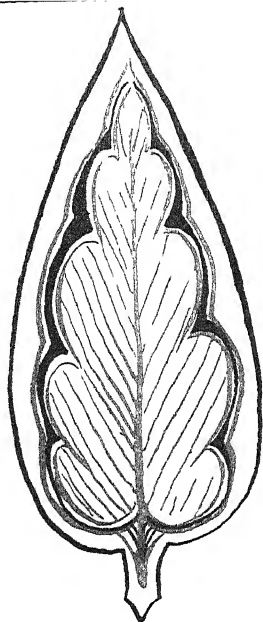


PLATE XXIII DIRECT DRAWING WITH PEN, PENCIL OR BRUSH



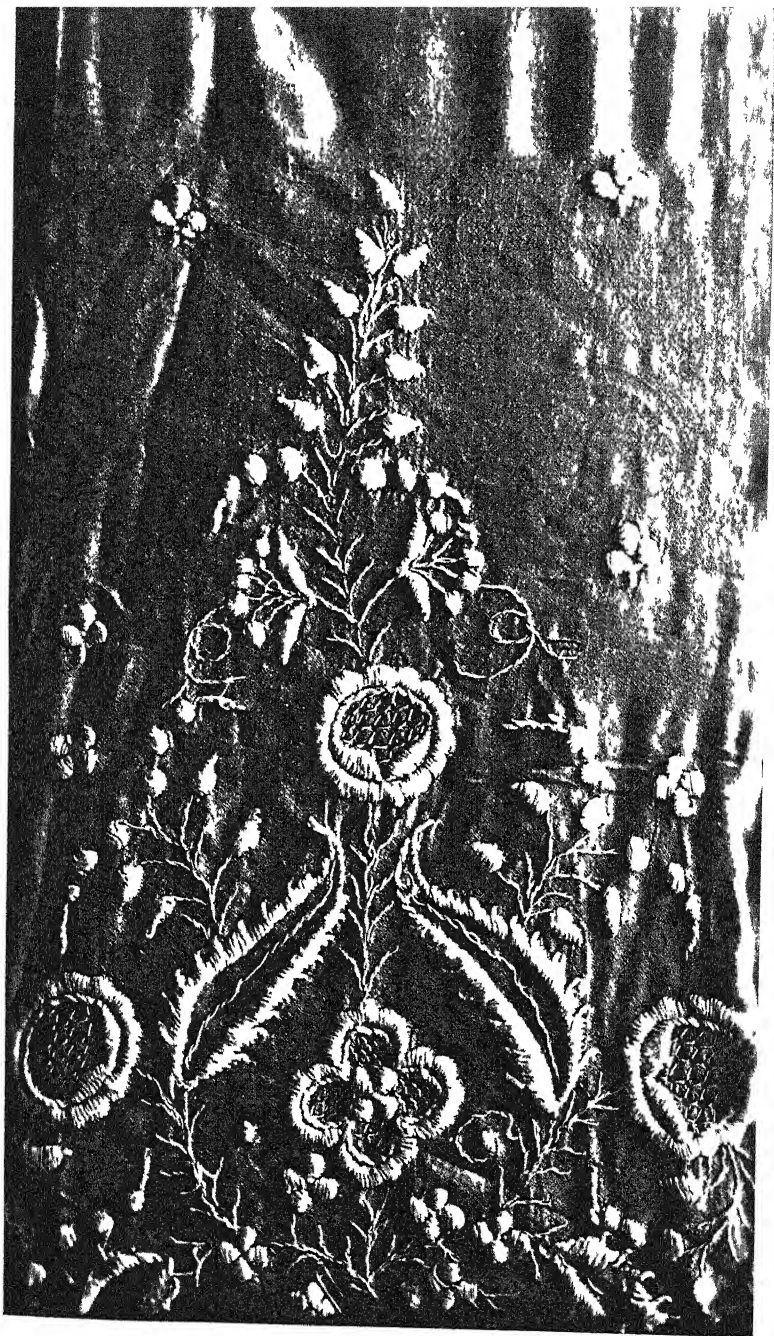


PLATE XXIV. DESIGN WORKED IN WHITE COTTON ON TUSSORE SILK

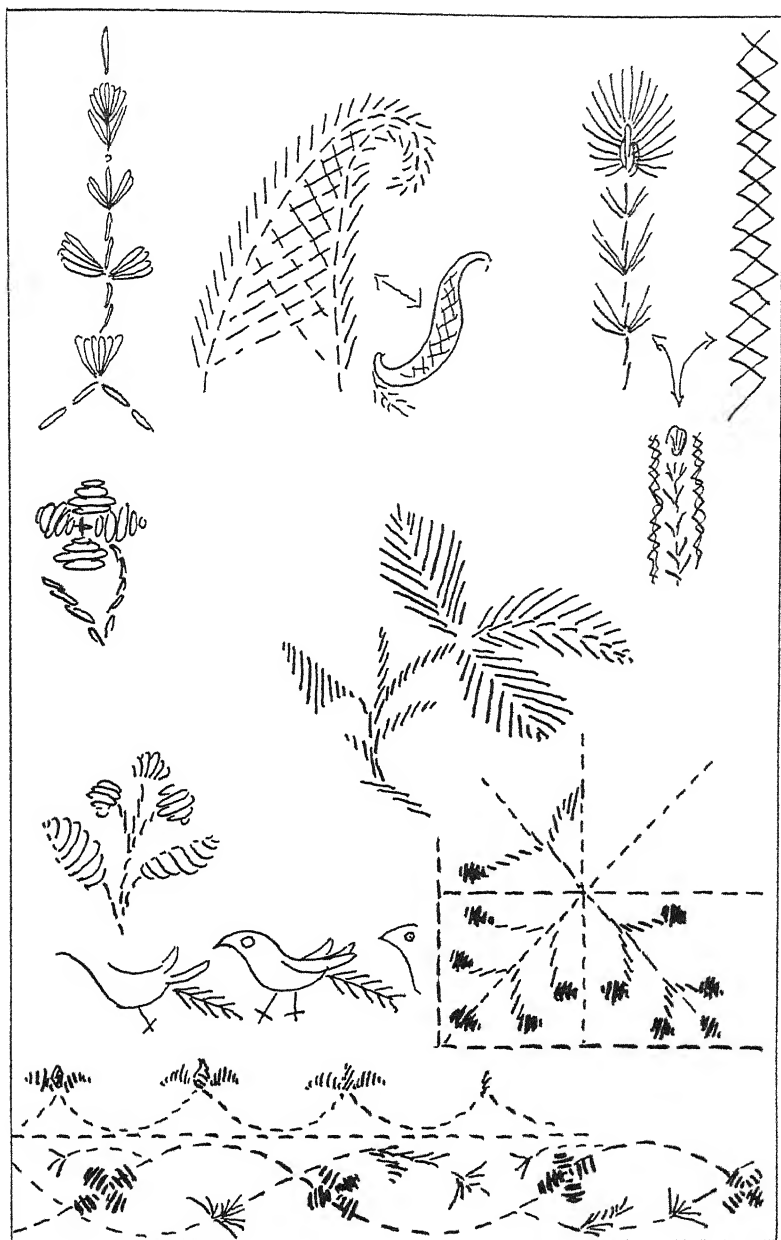


PLATE XXV. PATTERN FORMED BY STITCHING EXAMPLES FROM INDIAN EMBROIDERY

The foregoing practice should have given the children sufficient experience of pattern and design to carry on their work to more advanced standards, the boys applying their knowledge to woodwork, painted decoration and other school crafts, while the girls apply their design to needlework and embroidery.

New interest and inspiration will be wanted in the upper school; this will come from plant and nature study, the study of colour, and practice in decorative painting.

Design is the elaboration of workmanship and enrichment of material, and always the material should suggest the design. Out of the needs of the material will come the pattern, inspired and controlled by the beautiful form and colour that the designer's thoughts supply.

For instance, needlework will allow of great variety of colour by the use of different coloured threads, but the shapes must be the outcome of stitches in their most natural and constructive form.

Wood carving should always look like wood, and show forms that come naturally from the skilful use of the chisel, and avoiding fragile work that would be easily damaged.

Then, grafted on to this technical knowledge and experience of the best way to work on the material in hand, would come knowledge of form and colour gained by drawing, and a mind enriched with a store of beauty gathered from nature.

Look at any plant and discover its plan of growth (fig. 38), the

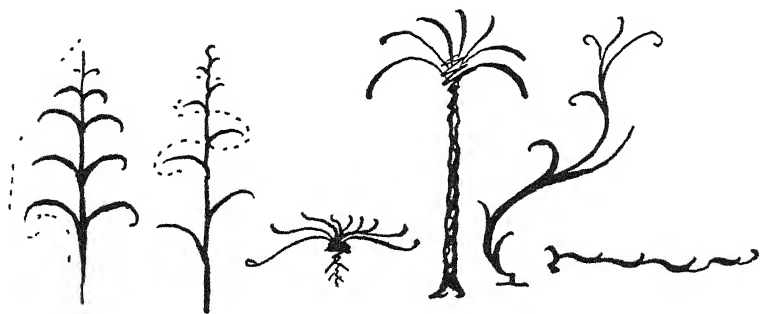


Fig. 38

variety is endless. A notebook could be filled with sketches recording different types of growth, and later, when designing, these natural laws should always be followed, that is: you do not draw a plant

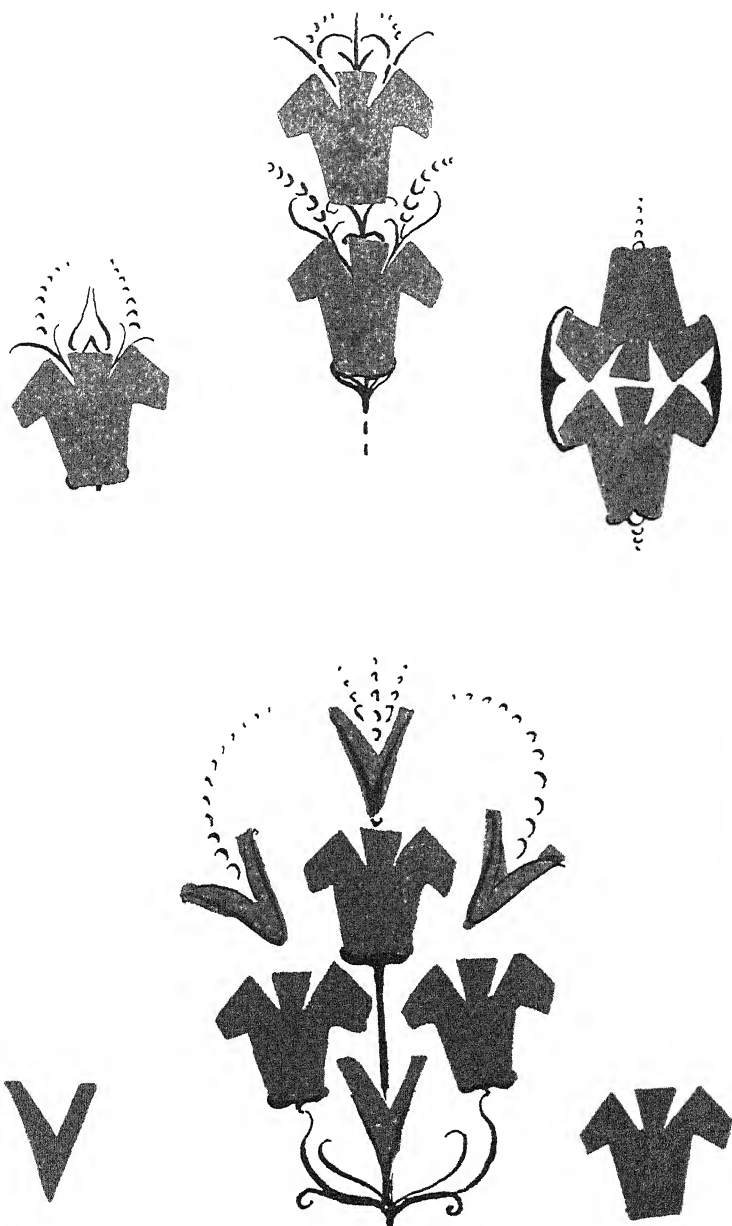
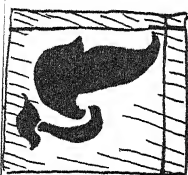
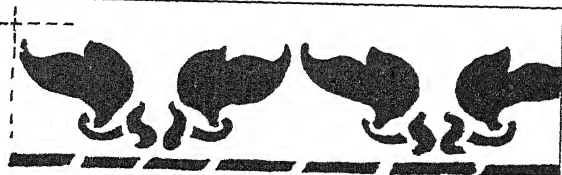


PLATE XXVI CUT CARROT BLOCK PRINTING FINISHED WITH PEN  
AND INK

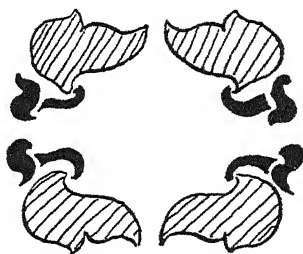
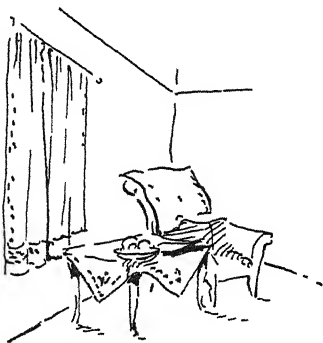
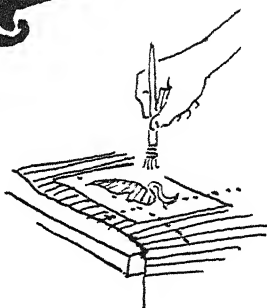




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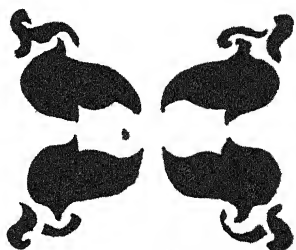
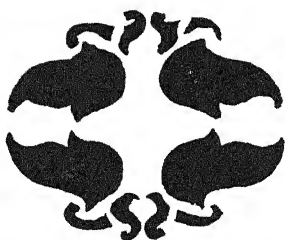


PLATE XXVII STENCIL





PLATE XXVIII NOTES FROM PLANTS

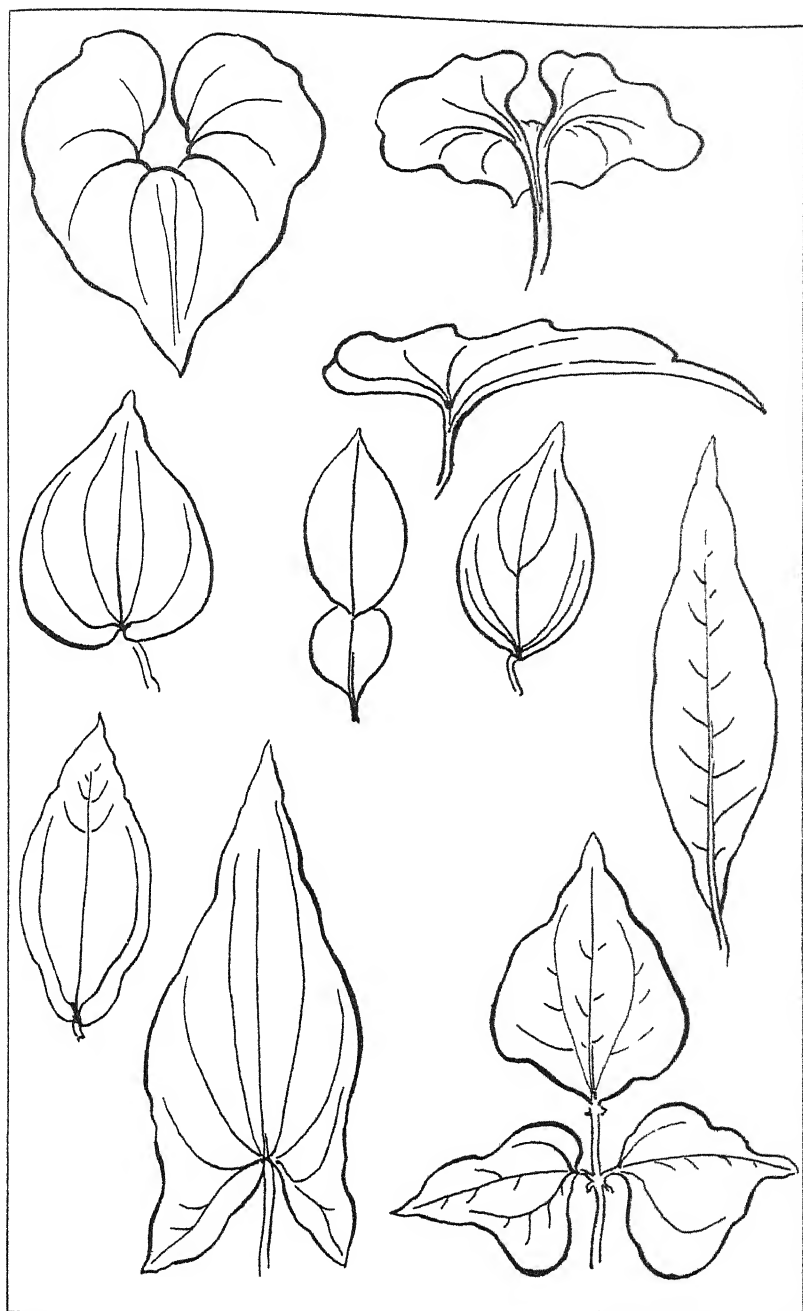


PLATE XXIX NOTES FROM PLANTS

with a flower at each end of its stem. It must have an origin of growth, unless the plan of the plant is shown. Then looking down upon it the foliage hides the root, and an all-over effect is seen. Serrated edges do not point backwards down one side of a leaf, and so on.

Suggestions of pattern are endless, and again a notebook should be kept to put down the gleanings of the season (Plates XXVIII and XXIX).

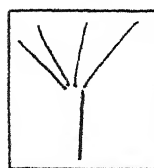
If children have been using colour as a drawing medium from the age of five, by the time they are old enough to think and study seriously, they should have a wide experience of colour mixing. But when preparing for professional work, such as teaching, or the many trades where art work comes in, then the science of colour as explained in Rood's work is necessary.



In the upper classes definite exercises can be taken to train the child's knowledge of colour. For instance, a design could be worked in two shades of green — light and dark, another with the same colours, or improvements on them, with the complementary colour red included.



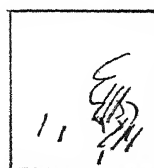
Take a flower with these colours: red flower, green leaves; match two or three colours from the plant and use them in a design. Study the colour of a leaf, or flower petal, in a strong light, match it, and then find its colour when it is in shadow. Use these two colours in a design.



In this way knowledge of colour will always be increasing and giving a never-ending joy.

So far pattern has been considered:

First. In bands or borders, upright or horizontal, that is having continuity in two directions, and restrained by the width of the border.



Second. All-over pattern, starting with a unit or line, which is repeated in all directions.

Third. As a central ornament complete in itself, but having no restriction as to shape or size of mass.

Fig 39

When pattern is required to decorate a given

space, a fourth consideration comes in, and that is, the influence of the controlling shape (Plate XXX).

If we want to fill a square it must be with pleasing proportions; it should not look crooked or uneven, nor jar with the given shape, as though the pattern were trying to get outside the enclosing line (fig. 39), and the pattern should be related to the border (Plate XXX).

When starting a design of this kind, the first consideration is, whether it will be seen upright, or on a flat surface.

If it is for a panel for a cupboard door, a wall tile, or stencil for wall decoration, it will be upright, and the design may as well have a right way up, although it would not be against the laws of good ornament to place a horizontal pattern on an upright surface; but if the square is for a floor tile, cushion cover, box lid, or any other horizontal surface, the pattern should look right from whichever side it is looked at.

In fig. 40, if there is only one little man we want to see him right

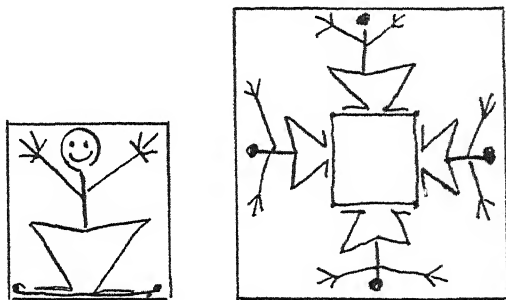


Fig 40

way up; if there are four little men they make a pattern shape, and there is always one the right way up for us to look at!

Now consider a few different ways of filling the upright square: before the pattern, flower, or any detail is thought of, the place and growth of the filling must be decided; this can be symmetrical, or balanced (Plates XXX and XXXI).

The variety of placing is great, but in each case there should be the feeling that the design stops well within the edge; a curve will turn in before it reaches the border line instead of pointing right through it, or many forms stopping in a line will give the effect of a line (fig. 41). In this way the straight border lines are

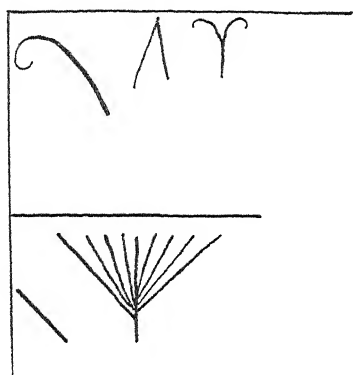


Fig. 41

echoed just inside the border, and give a harmonious completeness to the design.

The lines of growth should come from one root and break up the surface into pleasing proportions; thickness and form can be added to these lines which, also, must balance one with another, as well as being good in themselves.

The spaces of background coming between the pattern are

very important, and should receive the same care as to line and form as the ornament.

It may be easier to consider these spaces in the horizontal square first (Plate XXX).

In planning this the ornament may form a border, or a centre pattern, or an equal filling.

In the case of the centre design, we can place pattern starting from the centre and running out to the corners; then the spaces must be considered as pattern shape, and designed although they are but plain spaces.

With the border only, this must be considered in relation to the amount of plain space left in the centre.

In the equal filling, there is no border or centre, but the pattern fills the square, forming beautiful lines and well-arranged masses.

Whatever the space to be filled, these thoughts of shape, in background as well as pattern, should control the planning, and into this construction can grow the detail of the design.

From the foregoing practice in design the underlying principles of ornament can be illustrated which are found in all good historic styles of art, no matter how widely the character of the pattern differs.

It is knowledge of these laws that will help the teacher to criticize pattern, and the advanced student to build up design; but the educational rule of practice before theory is now acknowledged to be sound; and in design, the temptation to give rules and principles too soon should be resisted.

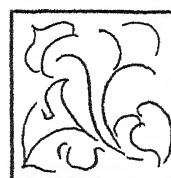
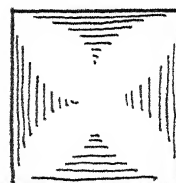
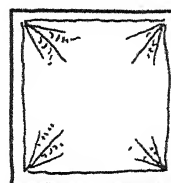
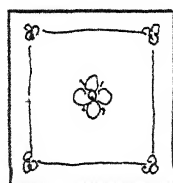
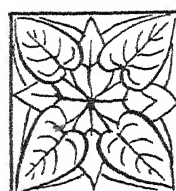
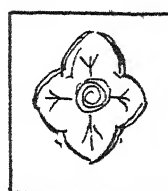
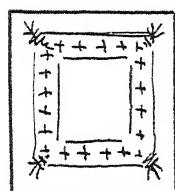
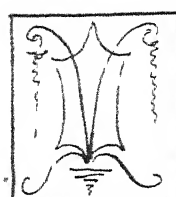
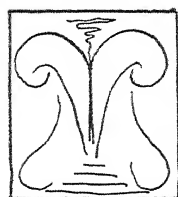
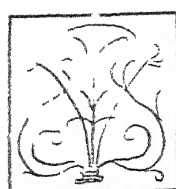
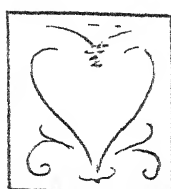
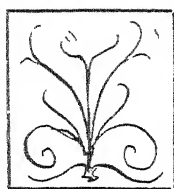


PLATE XXX. PLAN OF FILLINGS FOR SQUARES

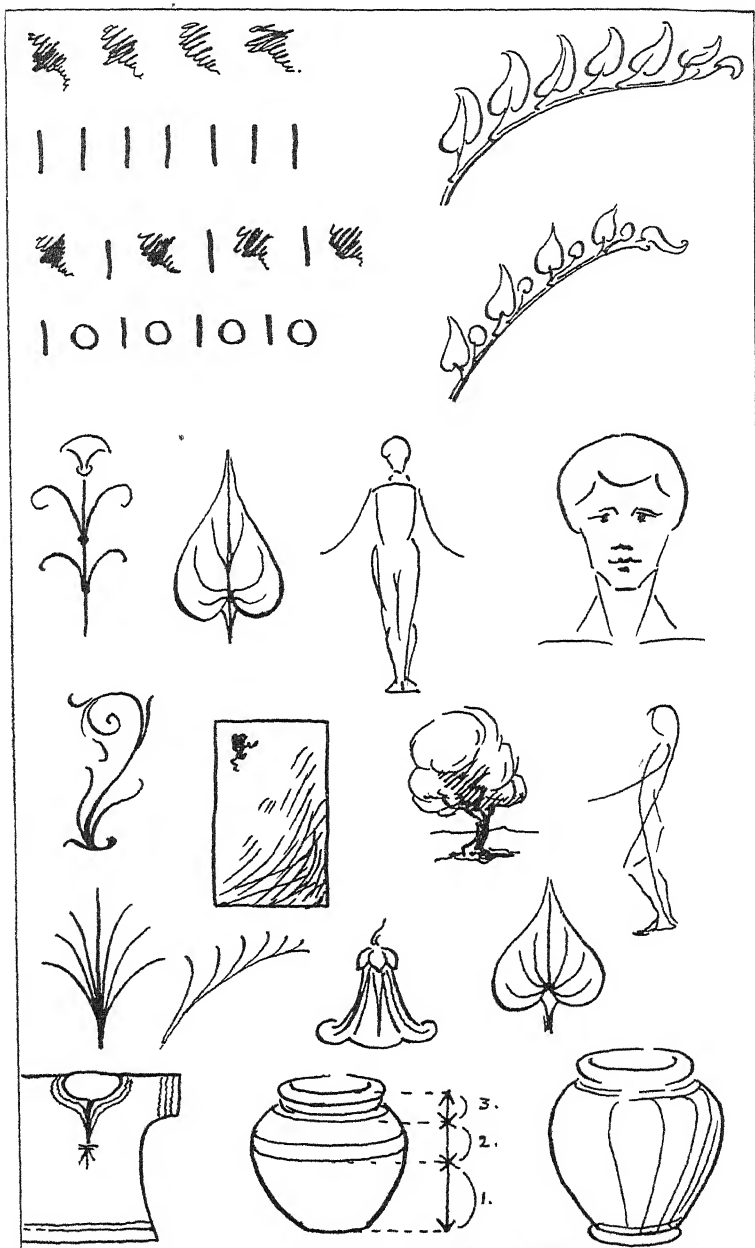


PLATE XXXI. PRINCIPLES OF ORNAMENT

The child's natural sense of rhythm will evolve repetition, which produces order, and the love of beauty can be fostered by observation and contact with nature.

Examples of good national historic ornament should be shown to the children, for knowledge of pattern and inspiration, as well as in connexion with their history lessons; but these should not be taken as drawing copies, this might cramp the children's work in execution and self-expression.

At the same time, without knowledge of the past, progress is slow.

### PRINCIPLES OF ORNAMENT

The following are a few of the many underlying principles of ornament which are found in all good art.

1. *Repetition*. This seems one of the most universal principles, for as soon as a mark is repeated in sequence it forms ornament.

2. *Alternation*. Two units repeated alternately, thus giving variety and contrast.

3. *Symmetry*. Form reversed or turned over on a central line.

4. *Balance*. Though not symmetrical the lines and masses fill the decorated space with equal interest, and fulfil the law of good proportion.

5. *Radiation*. Outward growth from a central point or line.

6. *Fitness*. The ornament must belong to the thing ornamented as a part of its construction, and not look like an unnecessary addition.

7. *Proportion*. The relation of one part of construction to another, and the breaking of space into satisfying divisions; a double square is monotonous, add a small proportion to one side and the shape becomes interesting on account of its uncertainty of proportion.

8. *Harmony*. The relation of shape, line, proportion, and interest, so giving no jar or effort to the eye or mind.



## CHAPTER IV

### Plant Drawing

Not only the Nightingale in the Rose-bushes sings his hymn  
of praise,  
But every Thorn is itself a voice of adoration to the Deity.

SADI.

Plant drawing is a popular lesson all through the year, and may be used in all school standards.

The very young child is attracted by flowers, and this should be encouraged, as it leads to much good training.

There is beauty of rhythm, growth, and colour that is not fully realized until it is drawn, and this is a type of drawing apart from that used in botany and nature study.

This beauty is seldom seen by the casual observer, until he begins to draw from plant life, and although the drawing may never attain a high standard, the power to find beauty of pattern, line, and colour will give joy that is only gained by this personal effort.

Young growth is very beautiful but fades quickly; however, it might be studied and drawn from memory, or from seedlings, or the best way of all is to go out in the garden and draw from the growing plant.

In this way large specimens, such as pineapple and pumpkin, can be drawn in mass, getting the general effect.

For detailed work, and when drawing in a classroom, the difficulty is to keep the specimen fresh; it is the vigorous growth that must be shown, and no sign of withering should be copied.

Old or well-matured leaves are more likely to retain their shape and position than young growth; and an old leaf often shows variety of colour that is very beautiful. This gives young children scope for good effect, without too great insistence on matching colour.

Small specimens should be studied close to, either placed in the water jar, one to each child, or held in the hand while drawing, and the stem wrapped in wet rag; single leaves may be laid on the desk or paper.

Dried grass and seed pods make excellent drawing models, as they are stiff and do not wither.

It is of no use to put one specimen on the blackboard for a whole class to draw from.

The age of the child should influence the selection of plants. Young children can get good results from thick growing plants, such as water-lily and pumpkin; but fine stems and delicate forms, such as jasmine, would be unsuitable for their immature handling.

With the very young children, it is enough to have the flowers that are going to be drawn, in the classroom, let the children handle them gently, look at them, and talk about them, then go to their paper and draw, chiefly from memory, but coming back to the plant for further inspection, or taking a flower to copy, if they want to.

In this way, drawing from the model is not insisted on, but the child gradually and naturally comes to develop direct observation, and to record what has been looked at. All this work should be done with colour, and probably using paint rag in place of the brush.

At the beginning of a lesson, the teacher should paint a flower in a more or less primitive way, in order to make her diagram within the children's own standard, and it should be large enough for all to see well (Plate XXXII).

For the first few attempts it does not matter if the children draw from the teacher's diagram, provided the flowers are about for them to see. They must be taught, and by their power of mimicry they learn; but the teacher should not encourage copying from her drawing; they should be supposed to be making their own drawing, and each child's work should be different, even if it is a copy of the teacher's.

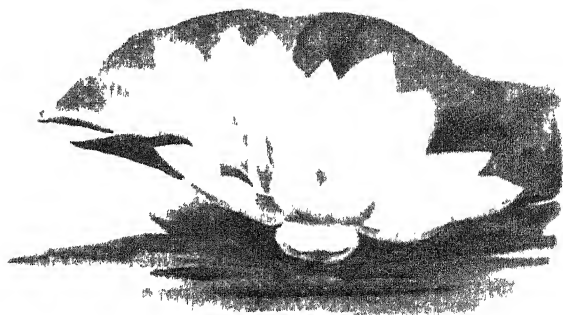
The next drawing would be without a teacher's diagram for guidance; this result may turn out a bad failure to look at, but neither the teacher nor the children should be discouraged. To learn to draw means making many drawings, and the main thing is for the children to make their own effort.

Before the next attempt, the teacher can point out a few only of the general faults—colour, growth, proportion of flower to leaf—and make a few free vigorous sketches on the blackboard (Plate XXXII).

Then let the children try again, perhaps using the same flower



PLATE XXXII. DIAGRAMS FOR YOUNG CHILDREN





but a different colour, or a new set of specimens would be enough to give fresh interest.

Some of the exercises will be drawn life size, and sometimes just the impression of a big plant shown.

Dabs of green show the leaves, and incidentally foreshortening would be suggested. It might be mentioned that some leaves look thin and some thick, but if the children draw them all nearly front view, at this standard the teacher cannot say much, as they are unable to understand perspective.



Fig. 42



Fig. 43

Instead of showing the natural growth as in fig. 42, the children will probably make a diagram of the plant as in fig. 43, which is really very decorative; this would be more natural to the children, as they draw by knowledge rather than by appearance.

Both drawings of the plant are right.

With practice the realistic drawing will improve and gain in truth of general effect; and the diagrammatic drawing will develop into good pattern.

The two different branches should be encouraged, one to train sight, and the other to train in design.

Ample time should be given for the children to draw alone, lessons only being given when there is need for help and new ideas. This will give time for the teacher to study the children's work, and plan her future lessons.

Gradually the teacher points out truth of colour, shape, dark and light and growth.

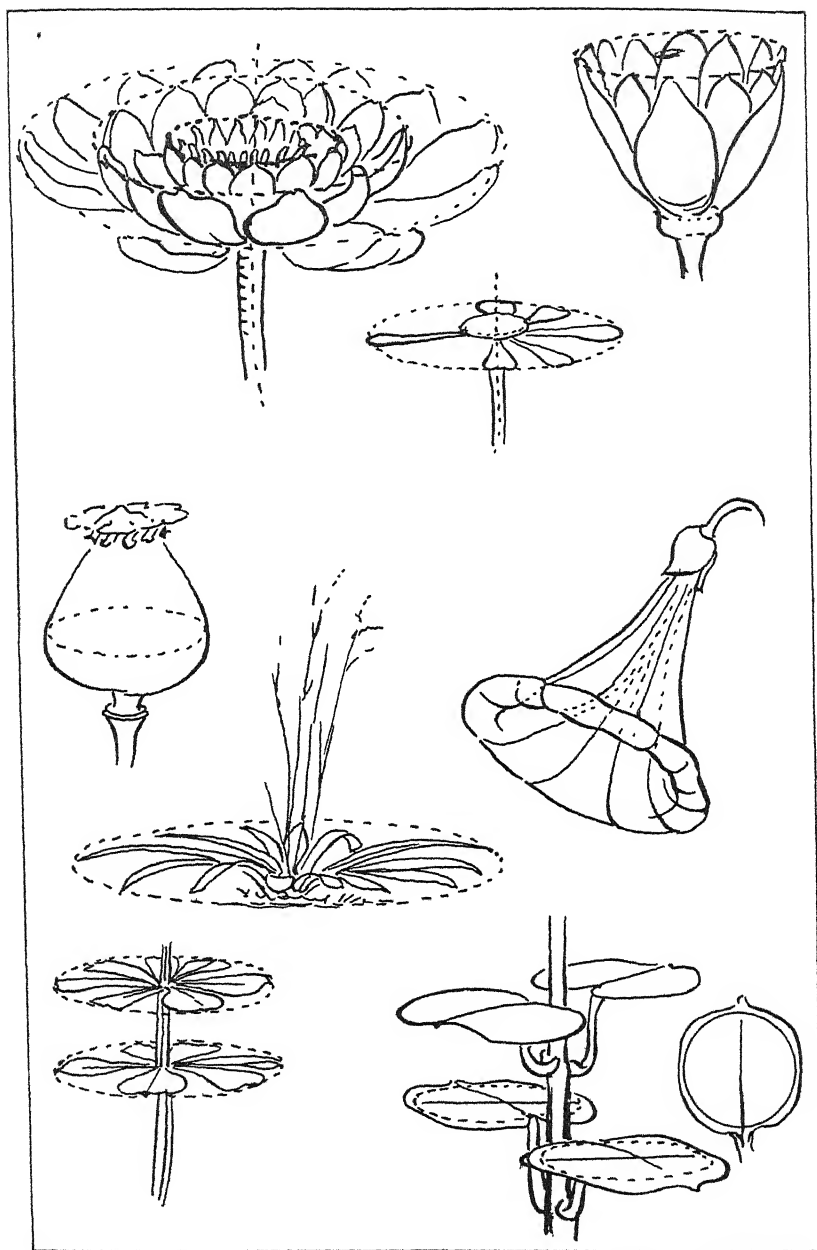


PLATE XXXIV. THE CYLINDER IN PLANT DRAWING

As the children gain power to observe and translate on to paper what they have observed, a little more accuracy should be expected.

Let each child have a leaf to draw from, in size about two or three inches. Place the leaf on the desk on a piece of paper of the same tint as the drawing paper (for water colour, white).

At first leaves of varying colour, as when growing old, will give excuse for accidental colouring, and accurate matching will not be expected.

It is enough to show a leaf with a point at the top and a stalk at the bottom, drawn with the idea that it is a portrait of a leaf.

Remember that the three- or five-pointed leaf is a very difficult exercise; it would probably be drawn first in the number lesson where shape is not considered.

Still keeping to direct drawing with the brush, the work should proceed through many exercises, including flowers, seed pods, and fruits, alternating with leaves, and of course interchanging with the other drawing subjects, especially the pattern, in which units for design are found in plants.

As the children have been using colour from their earliest exercises, they should find no difficulty in making different colours and tones of light and dark.

They can now be encouraged to match the colours, as well as the shape of the flower they are painting, and they will probably note light and shade, and so begin to make the drawing look real.

Object drawing showing the circle foreshortened to the ellipse, will connect with drawing round flowers and leaves, like the lotus, and this will rouse interest in perspective (Plate XXXIV).

Perspective and foreshortening of small surfaces may be a new experience to children, and their more practical knowledge of known facts will stand in their way when trying to see realistic effect.

A convincing way to prove perspective is to throw the shadow of a leaf on to a surface facing the sun; twist and turn the leaf, and the shadow varies, only one position showing the true shape (Plate XXXV).

After seeing this, with young children it would be wise to make a game of the drawing lesson: Who can draw the thinnest shadow?

Then with the brush try to draw leaves in perspective.

In the upper standards, when the child has grown in mental



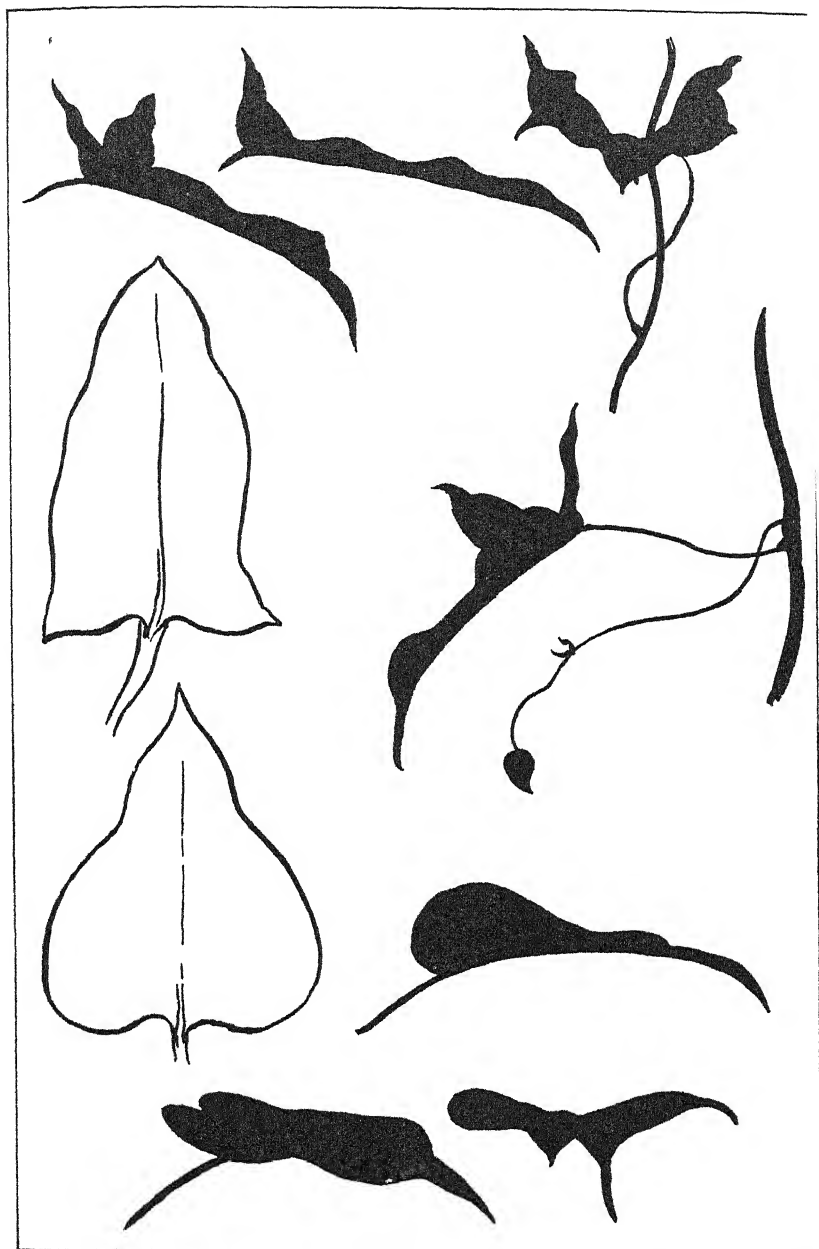


PLATE XXXV. LEAF SHADOWS



PLATE XXXVI. BRUSH DRAWING

power and judgment, in muscular control, and mature sight, more finish is possible, but it is important not to ask for this at too early an age, or the natural vigour and freedom of stroke will be cramped by undue and premature effort.

With a plant specimen such as grass, take a brush and paint direct, letting the long lines come from the shoulder joint, or the whole body moving to drag the brush down the paper; stop at the joints to get any new direction, and with a little drier colour in the brush, add different colours, dark, or wipe off the lights, and finish straight away (Plate XXXVI).

With practice this should lead to the most advanced work. Sometimes the whole painting can dry, and other washes of paint be added to give colour and shadows, working upon it until a high standard of finish is reached. Sometimes the drawing is finished in one operation while the paint is wet.

This more advanced colour work should be interchanged with pencil studies.

With an H.B. pencil of good quality, perspective and detail can begin; care should be taken not to mix the methods of pencil work.

It should be either:

First. Outline drawing where form and detail are shown, surface forms being expressed by line work and a little conventional shading.

Or second. Tone studies where there is no outline used, but all expressed by tone (Plate XXXVII).

In both these methods the work should be finished as it proceeds, putting down the leading forms and working the detail at once, otherwise the plant will twist and change, and the finish would be of a different view to the start; at the same time the whole growth and position of the piece to be drawn must be remembered all the time, or unnatural growth would be the result in the drawing. A few light marks will fix the plan of the spray (fig. 44).

There are certain faults that always happen in plant drawing, and they need a little special study.

In looking at the plant remember that a small plant seen close to, will show a double position, one for each eye, so one view must



Fig. 44



PLATE XXXVII. PENCIL DRAWING



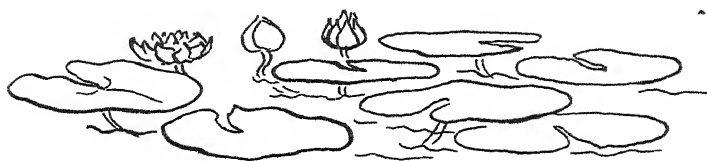


Fig. 45

be chosen and kept to—this means very advanced work, and should not be mentioned to young children.

Do not draw an outline and expect to finish the leaf some other time, it would be all different.

Try to choose a view where at least some of the joints show, it makes a better drawing; also be careful to draw the specimen in the position in which it would grow naturally, generally with the leaves facing up to the light.

It may be necessary to change the view very slightly now and then, when a leaf covers a joint unnecessarily.

Little changes are allowable, so long as a possible growth is kept in mind.

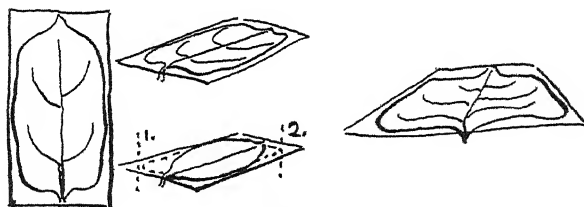


Fig. 46

After the shadow perspective of leaves it would be wise to practice outline drawing of single leaves in perspective.

Take a large round leaf such as water-lily; compare its shape with a plate; think of the plate in object drawing, and note that the foreshortened circle is an ellipse.

Play about with ellipses and draw a lily pond.

Being on the top of the water the leaves are all horizontal ellipses (fig. 45).

Now take a leaf such as in fig. 46 and draw a rectangle round it, then draw the rectangle in perspective with the leaf inside.

The corners 1 and 2 will be the difficulty (fig. 46). There is a



Fig. 47

temptation to leave these corners unfilled. This gives a different shaped leaf, not in perspective; the dotted line shows the correction.

The next difficulty in drawing plants in perspective is where the leaves or petals turn over, and

in the same leaf the top and underside can both be seen in one view.

Take a strip of paper about an inch or more wide, fold it across the short way, and look at it (fig. 47).

The whole of the near edge is seen, but the farther edge is hidden for a short distance, and a new straight line is made where the fold comes.

Now draw a leaf on a piece of paper and fold it, and the most difficult piece of plant drawing will be realized, the line of the folding surface.

Now practice drawing the outline and mid-rib of turning leaves, and find where the new line comes; also what part of the outline is hidden (Plate XXXVIII).

Beauty of detail found in flower, bud and seed-pod should be noted, and will be a store of knowledge for use in design later on.

Beauties of colour are discovered that are of great educational value, and the whole study can be a never-failing joy, not only while

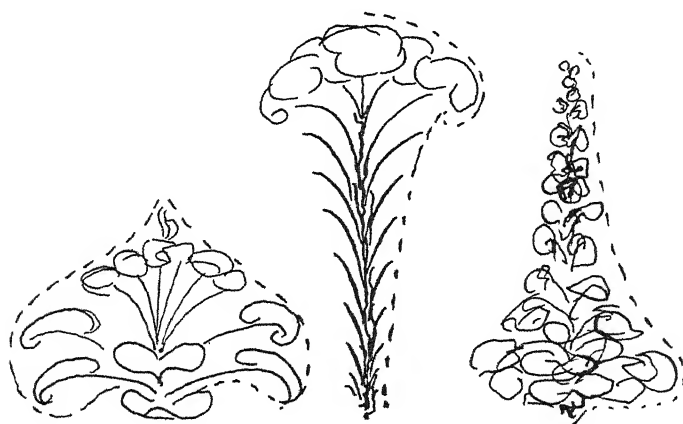


Fig. 48

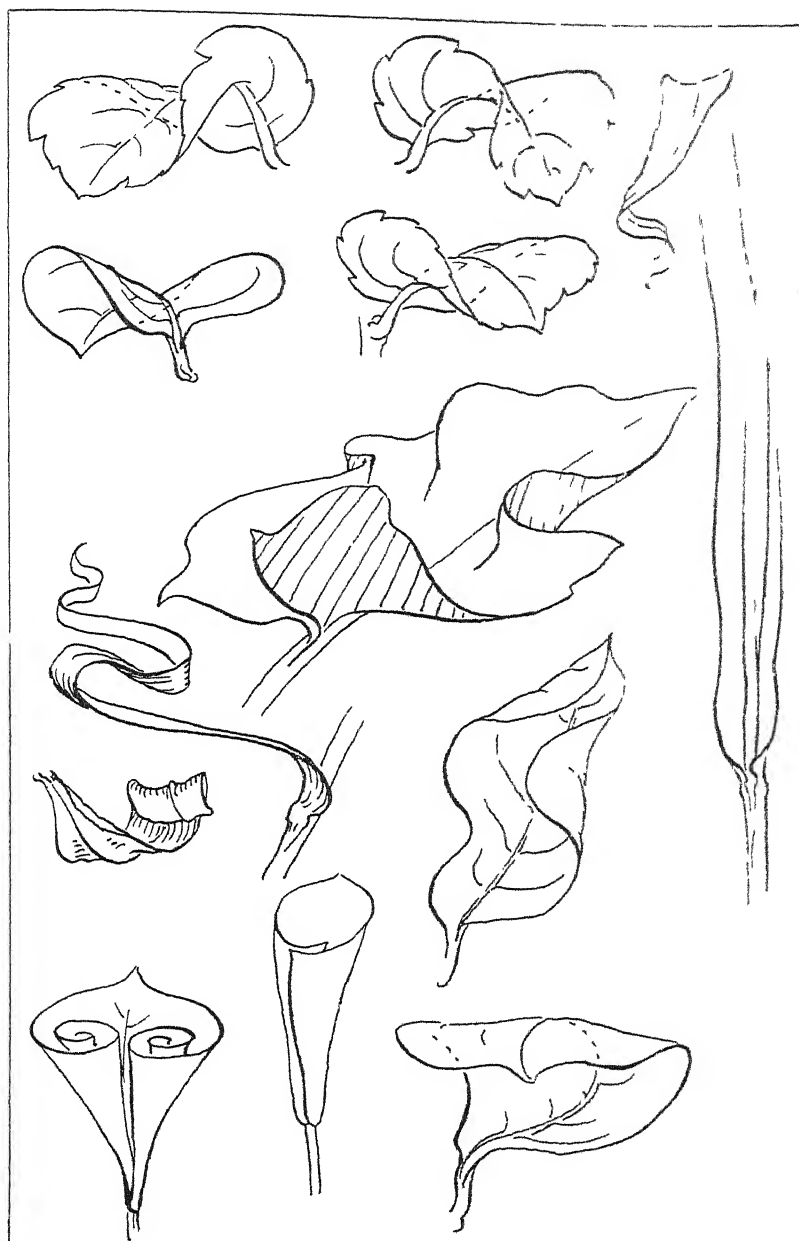


PLATE XXXVIII. BENDING AND TURNING LEAVES



working, but the world becomes more full of beauty to the everyday casual glance.

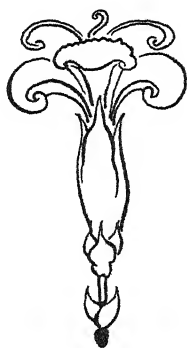
As in the younger standards so in the more advanced work, painting of general effect is of value, both in seeing in mass, which gives the effect of the whole without detail, and also for practice in painting.

The impression of colour is washed on to get the shape of the branch or bunch, then dark shadows and other colours are added, and a little more finished work put in to make a centre to the composition (Plate XXXIII).

Side by side with this realistic treatment the decorative study continues. In addition to the detailed work, the shape of the whole plant is studied for controlling line (fig. 48), and in this, further suggestion for pattern is found.

In all these various ways the mind is enriched with knowledge of form and colour, which increases the appreciation of the arts of design and gives a wider interest in nature.

The decorative rendering of trees and flowers in Indian art should be a never-failing delight to all students, not to copy them, but to see and enjoy them, and then refreshed, to go forward and develop the national art, which can be brought up to date by the men and women of to-day.



## CHAPTER V

# Object Drawing

The dignity of the dwelling is in the dweller.

ARAB PROVERB.

All through the course of education, object drawing, though not of such apparent value as many other exercises, should be used as a basis upon which much of the work in the other sections depends.

Besides this, by increasing the power of observation the beauty in household goods is realized, so adding a daily joy to the routine of necessary work.

If the people of all classes are shown the beauty that exists in the ordinary little utensils of the home, and that this is the outcome of good and simple construction, they will know that beauty is not a matter of much wealth, and there can be more joy in a small home than in a palace.

As soon as children have discovered how colours mix, so making other colours, and that they can make dark and light, the desire to represent something will naturally follow, hastened by seeing the teacher rub colour on her paper and—make a picture!

The things of everyday life attract the child, and so give the beginning of object drawing, though constantly varied with figures, animals, plants and pattern-work; they all work together, sometimes all being tried in one drawing period.

With practice object drawing becomes a more definite lesson, and in the upper classes includes complete representation in colour, tone and form.

At first the objects would be drawn entirely from memory, the children saying what they want to draw, which means they already know the object, and they will probably make a rough diagram of fact, regardless of appearance.

For instance, the stool will have its four legs at the four corners, thus (fig. 49), it is good sound knowledge, but not as we see the facts.



Fig. 49



PLATE XXXIX. OBJECTS SUITABLE FOR YOUNG CHILDREN

Or they draw a face with an extra nose sticking out at the side, to show that the nose has projection, as of course it has.

These little details the teacher can correct gradually with time and practice; she must not suggest that they are funny, as it might cause discouragement, which must be avoided.

Very slowly the teacher trains the child to observe the model, and see what it really looks like.

At first the mental effort to observe a shape, realize what it is, and reproduce it on paper is too great for the small child. Let him look first; he will think he knows all about it, and will go away and draw the model in his own conventional way. Then the teacher's drawing is shown, and the child has another look at the model to see if teacher is right.

In commencing this more definite work, select something that must look nearly right when finished, for example, a ball of coloured wool. There are all sorts of coloured wools, so matching the colour is not important. Some paint is put on the paper and worked about until it is more or less round; if it does not come round it is a ball that has been squeezed, and has got a dent, but it is still a ball of wool.

If the painting had been to represent an indiarubber ball, a dent would make it a bad ball, so the wool is a better drawing model.

At first avoid using rectangular objects or those showing a perfect shape, such as articles made by machinery; irregular objects, as a pumpkin, carrot, a bunch of vegetables, a large leaf, pineapple, coconut, head of maize, distaff with wool, basket or bag, turban and so on—these objects have plenty of variety, and the drawings will not look distorted by slight inaccuracies.

At this stage, tearing shapes of things in paper has been found most helpful. The actual bulk of the object is realized at once, and the edge is not over-emphasized by having a line round it, as when drawing with chalk or pencil.

Working with paint has the same advantage. When using paper tearing, sometimes the whole shape is torn round, or the paper folded and one side only torn, showing the complete object when unfolded.

With practice the children will gradually begin to draw a definite model instead of a general type.



Fig. 50

For instance, someone may bring a beautiful spray of fruit and leaves to school (tomatoes) (fig. 50).

The whole class want to paint it; they can all go and feel it, look at the colour, shapes of leaves and so on, and go back to their places and draw it, coming back to the model when they want further aids to memory.

The drawings will show big fruit and small, and all manner of variety in size and number of leaves, but each will show the particular fruit that is before the class, plus the child's own idea of what it is like.

A similar exercise would be a big bunch of flowers (fig. 51 (1)). Here it is wise to bring small flowers in a big bunch, so that the children rub on the general effect of colour, intermingling with green leaves, and cannot see the separate flowers. By their knowledge, they will begin to draw one flower at a time (fig. 51 (2)), but if the teacher gives a lead by rubbing on all the flowers at once, the children will soon get the idea of general effect (fig. 51 (3 and 4)).

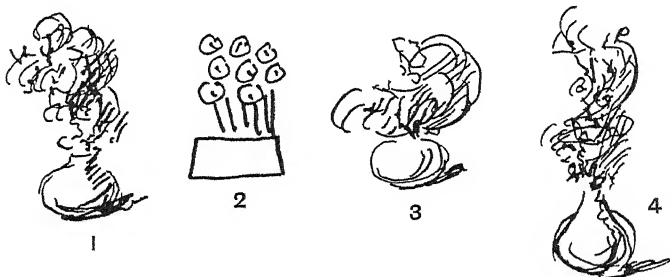


Fig. 51

Here again, the drawings will show wide bunches, narrow bunches and all manner of shapes, but they will all be a bunch of flowers.

With a branch of leaves, there may be fifty or a hundred leaves, they are not counted but shown by a smear of paint to get the impression.

Other models of the same kind would be: a feather broom, a scarf, and sprays of flowers.

As the children grow older and have practice in painting more definite observation should be introduced, perhaps by giving each child a separate model, a leaf, flower or fruit.

At first these should give the same opportunity for inaccuracy as the previous lesson; children are too immature to observe accurately, and further, it must be remembered that to translate the appearance of an object into a definite shape on paper is a difficult matter.

A large model may be hung on the blackboard, or placed where all can see it, but even then it is as well to have several in different places in the room, in order that each child may have a good view without eye strain.

One model on the blackboard is as a rule very unsatisfactory.

As a number of children will be looking at the same model, it should be round and bulky, otherwise difficult foreshortening comes in, which is too advanced for the children to understand. For instance (fig. 52), if a large flat kite were placed on the blackboard, the children would draw it the shape they know it to be—its true shape, but only those sitting in front of the model would see it quite symmetrical. Those sitting to the right and left would see it in perspective; this they would not realize, but it is just as well to avoid the difficulty, and for them to see something which is the same from any point of view.

A bulky model such as a pumpkin will show a front view all round (fig. 53).

The difficulty in teaching these young

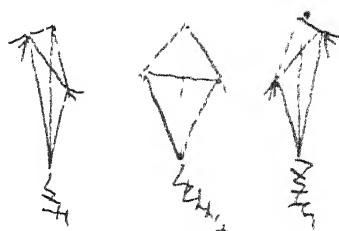


FIG. 52

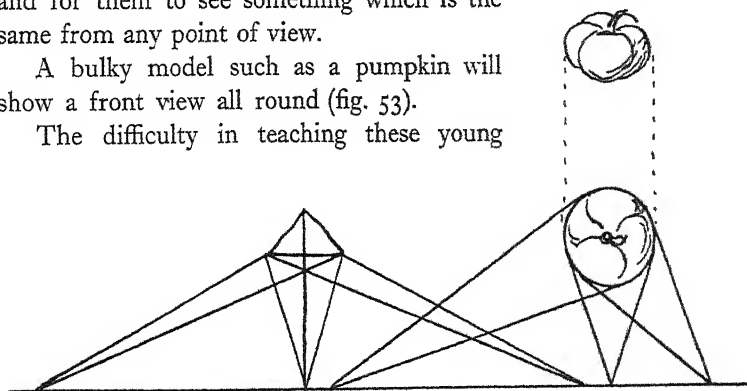


Fig. 53



Fig. 54

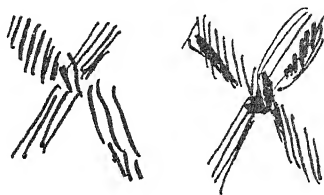


Fig. 55

classes is, that they must be shown how to proceed, or they make very small drawings, or work with the paint too dry, or just make a mess on the paper which explains nothing.

The teacher must show them how to work by painting on the blackboard herself.

For a definite lesson with a new model the teacher's painting could be done before the children's paper is given out, so that they all watch.

Suppose the model is a bow of blue ribbon pinned on the blackboard (fig. 54).

Being very variable in shape the perspective will not matter; all the children see two loops and two ends. The teacher with her mop of paint rag smears in the two shapes at the top, and two at the bottom, joined in the middle with a dab (fig. 55). She can add a little darker paint to show the inside of the loop; then she gives out the paper, and the children make their paintings.

Probably they will all copy the teacher's diagram, which is quite good for them, in order to learn how to proceed; for this reason the teacher must see that she is not too clever with her drawing, and bring it down to the children's standard.

Perhaps later in the day, or the next day (not longer), the children paint another bow, all by themselves without any help from the teacher. It is a different coloured bow, with a different length of end, so to the class it is quite a new exercise, and they must draw from the bow as there is no diagram to look at.

A few children can learn from one lesson, and will paint the new bow, a few more will paint the teacher's bow of the previous lesson, colour and all, and a large number will just make a mess of it; this is to be expected and nobody need mind.

Other exercises will be taken, most of them without the teacher's help, as practice is the main thing.

Now and then the teacher paints on the blackboard to point out faults and make suggestions, and at a later date another how can be tried.

DO NOT WEARY YOUNG CHILDREN BY TRYING TO GET AN EXERCISE  
PERFECT BY REPETITION

While the child is young he should draw because he wants to, and by interest and joy in the school work, he will progress faster than when he draws because it is a drawing lesson.

Therefore the exercises and objects drawn should be what will amuse and interest.

The children can tell the teacher what they would like to draw, and also bring objects to school, the teacher using her judgment as to their suitability, but even if it looks quite impossible as a model, maybe the teacher will get a surprise to find how well the children express what she herself would not care to attempt.

As the work proceeds colour can be matched, light and dark shown, and approximate shape attempted, thus a little more advance is made.

Having seen and painted the dark green leaves and the yellow orange, they could sit near the model and look for the shadow side of the orange, and discover that when the light comes from one side only, there is a dark and light side to everything, and by putting this in, the drawing will appear more round and solid, and shiny light spots will be seen for the first time on the leaves (fig. 56).

This knowledge of light and shade is helped by memory drawing.

For instance, in the pattern lesson, jugs, tumblers, basins and flower vases are quickly drawn from memory, in order to decorate them with patterns. The teacher draws the basin on the board; drawing at arm's length she swings round an ellipse from her shoulder, and quickly adds the sides of the basin (fig. 57).

The children see her make the quick drawing and, while they are thinking of the patterns they are going to put on the basin, they also draw quickly, often producing a perfect ellipse. Some of them will draw the top as a circle, and some as a straight line (fig. 58);

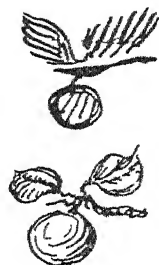


Fig. 56



so the next time the teacher may say, "It is nicer only to look a little way into the basin," and she draws another ellipse, and the children will soon follow her by their power of mimicry.

Then if the teacher adds a little shadow to her basin it makes it look round, and the children will begin to look for it in the model.

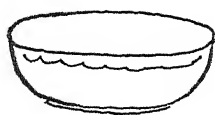


Fig 57



Fig 58

When they have a pail or large bowl before them as a drawing model, there will be a preconceived idea of the foreshortened circle in their minds, which helps them to draw what they see, and perspective need not be mentioned until the upper standards are reached.

As the children advance in power of observation and execution, more definite representation must be attempted.

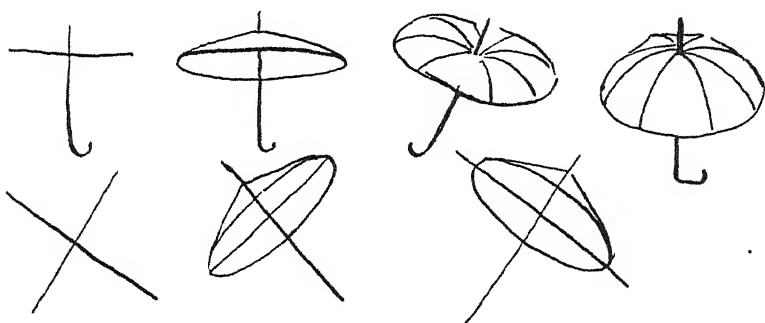


Fig. 59

This involves perspective, and light and shade.

As a science perspective is a difficult study; but taken gradually the foreshortened appearance of things can become familiar, and the difficulties diminish. For instance, consider the cylinder, which is the basis of all objects planned on the circle; it is easier to understand than the cube—some examples are shown on Plate XL.

A good example is seen in the umbrella (fig. 59).

The handle is always at right angles to the circle made by the points of the ribs. But this circle is usually seen in perspective, and therefore appears an ellipse.

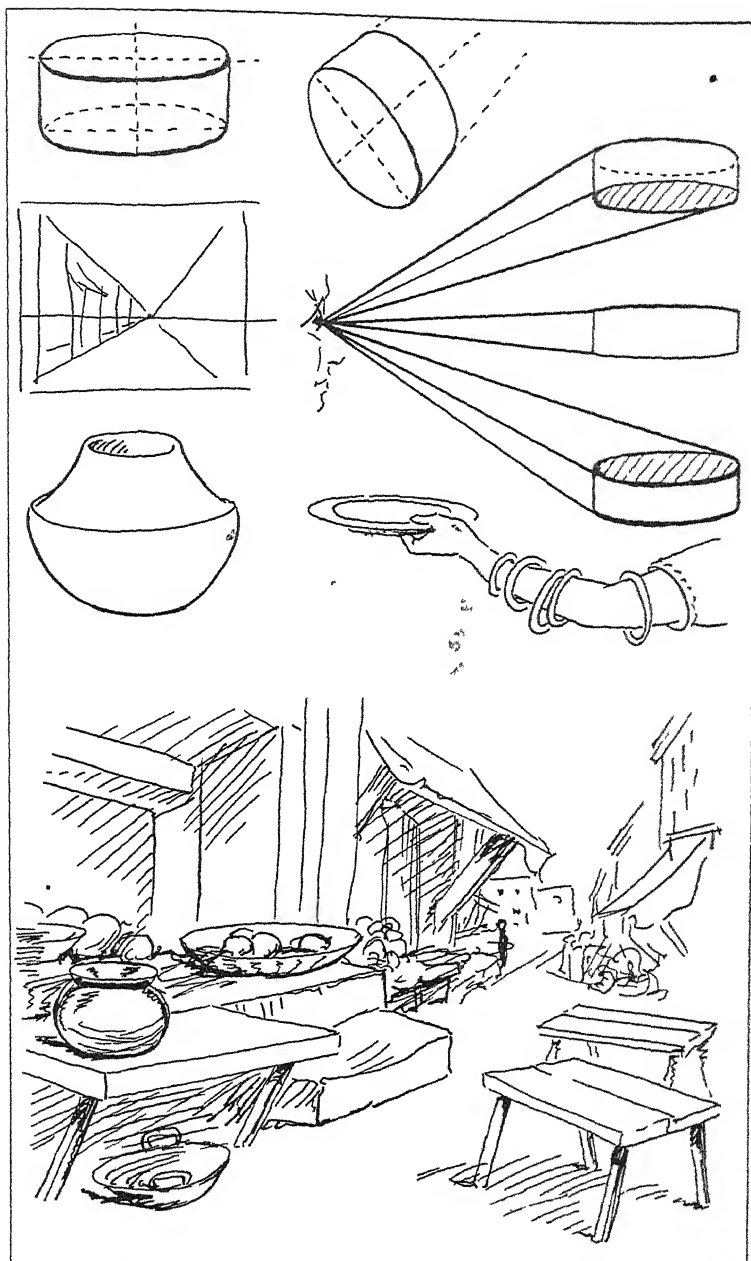


PLATE XL. THE CYLINDER AND CUBE



Fig. 60

The long axis of this ellipse is always at right angles to the handle of the umbrella, which includes and coincides with the short axis of the ellipse.

Make a game of it, and see in how many different positions our stick men can hold the umbrella, and be sure that the handle is at right angles to the ellipse (fig. 60).

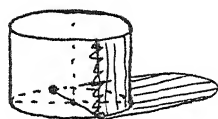


Fig. 61

The cart on wheels is more difficult, but has the same foundation; this will be wanted in the illustration exercises. Semicircular arches and windows are very difficult to draw, but come under the same rules as the umbrella.

After playing with the cylinder in big forms, it can be recognized in small forms—round flowers, round leaves, round hand-made or machine-made objects of daily use, the jug, bottle, plate and so on.

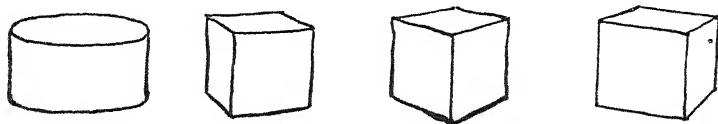


Fig. 62

These can be placed as models and drawn from a fixed point of view, working on the drawing to show colour and light and shade.

Note that the shadows cast by the objects are also in perspective, and have definite shape and foreshortening (fig. 61).

As a rule the objects that are not based on the cylinder are based on the cube. A good knowledge of these two models will generally help with all drawing difficulties.

The cube is much more difficult to draw and to understand than the cylinder. The cylinder when upright looks the same all round

from any point of view, but the cube has many different proportions (fig. 62).

The first knowledge of the cube as with the cylinder comes to the children without their knowing it, through their power of mimicry, such as in the stories of the long, long road, and the hills that were far away.

These are very big proportions and come first (figs. 63 and 64).

No children, and very few if any grown-up people, can detect by looking at a book, that the edge at the back appears shorter than the front edge.

These small things are drawn correctly by knowledge of perspective, or by learning simple rules. This can be proved by apparatus, looking through a glass, and drawing on the glass while one eye is kept shut; but all this requires a very steady hand and exact manipulation, unsuited for children under the age of 14 years.

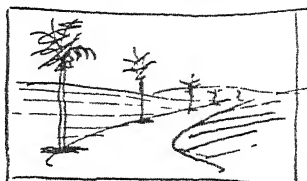


FIG. 63

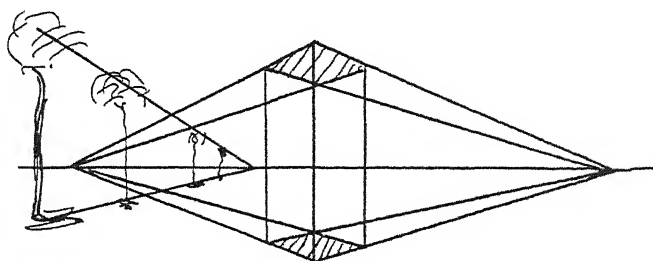


Fig. 64

It is wiser to train to look and see big proportions, and to use a little theory to help with the little things.

However, a simple proof is to take a good large book as the model; we know that we shall see six straight lines, joined by the back, and thickness of paper or leaves (fig. 65).

Only in one position should we see the book having five lines (fig. 66), and in this case the two side lines are approaching one another; this makes the farther end of the book appear smaller than the near end.

Now slip a long piece of string right inside the book, up the fold

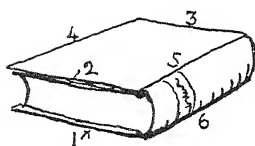


Fig 65

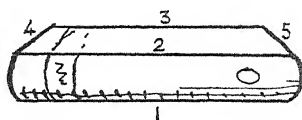


Fig 66

or back, place the back in front of you on the table, and hold the two ends of string so that they come upright from the book, then slope them in to fit over the side lines, but without leaning the

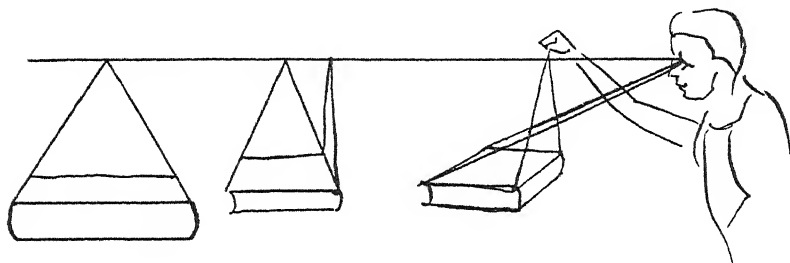


Fig 67

string back, keep it upright, the two strings will come nearer together and will meet opposite your eye.

This shows how the lines converge when we look at the end view of the book (fig. 67).

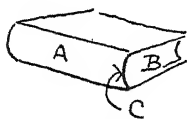


Fig. 68

When two edges show A, B (fig. 68), remember that there are six straight lines visible, three go to the right and three to the left.

As they go away from the nearest edge C, they get closer together, three converging to the right and three to the left (figs. 68 and 69).

This applies to all rectangular objects whatever size (Plate XL).

When the receding lines are above the eye level, they appear to slope down; all below the eye slope up.

A clear knowledge of these few simple rules will correct most of

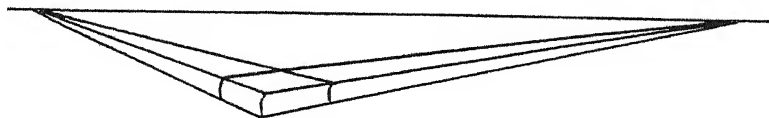


Fig 69

the errors in model drawing, and also help in drawing other subjects.

When the object is placed before the student to be copied exactly, it is the proportions of spaces seen that have to be looked for carefully.

Taking the book as model again, place it so that two sides are seen.

The first fault is to make the top surface too deep. Open the cover of the book and note where the back edge comes up the cover (fig. 70); the drawing is nearly always shown too deep. Get that space right and the converging lines should vanish correctly.

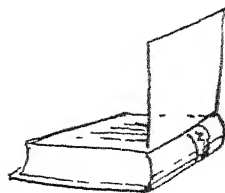


Fig. 70

When the cylinder and cube are seen tipped at various angles the principles are still the same as when standing on a horizontal surface, which is, for instance, the table top. The axes of the ellipse remain at right angles to one another, whatever the angle to which the model is tipped (fig. 71).

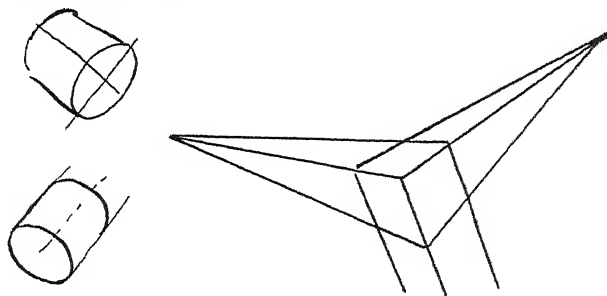


Fig. 71

The vanishing points of the lines of the cube can be high or low, so long as the lines converge as they recede from the nearest part of the model (fig. 71).

The next fault is to fix the centre upright edge in the wrong proportion to the outside edges.

A good test is to get some balls or fruit, and see how many are wanted to cover up each side.

In some views one orange will cover the long edges of the book, and three are wanted to cover the short edges (fig. 72).

Only practice will make perspective familiar, so it is wise to give many quick exercises, using brown paper, and sketching in the models with charcoal, and perhaps getting light surfaces with chalk.

In this way shadows can be rubbed in with charcoal, and half-tones left the tint of the paper.

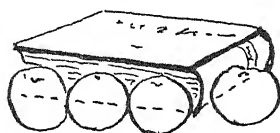


Fig 72

The principles of light and shade should be studied. Even if it is impossible to get a good light to see a clearly defined shadow, it is helpful to work by theory, and to show the gradation from high light to shadow.

There are five clear divisions in light and shade:

1. *High light.* The light surface directly facing the light.
2. *Half-tone.* Receiving light but turning away from it, or receiving it at an angle.
3. *Shadow line.* Surfaces at right angles to the light, so receiving neither light nor reflected light.
4. *Reflected light.* Surfaces turning right away from the light but facing surfaces receiving strong light, which reflects into the shadow surface and causes reflected light.
5. *Cast shadow.* The shadow of an object thrown on another surface, or the surface that would receive light but it is intercepted (Plate XLI).

These gradations of tone may be practised and worked out without a model, or arrange a model in a good light well screened from conflicting lights, and use this for reference when it is impossible to arrange for a good view for all pupils in the class at once.

Highly finished shaded drawings and paintings of still life hardly come within the range of school work, it is part of the art school course; but if children carry on their object drawing with the other drawing subjects, they should reach a fairly good standard, and begin to realize tone, texture, the influence of reflection, and variety of colour.

This trains in observation of colour and form in all the surrounding things of daily life, and it will be realized that there is a wealth of beautiful colour, as well as delightful contrast, close at hand, but probably only practice and patient training will give the power to see it. For this reason, if for no other, object drawing has its use in the training for life.

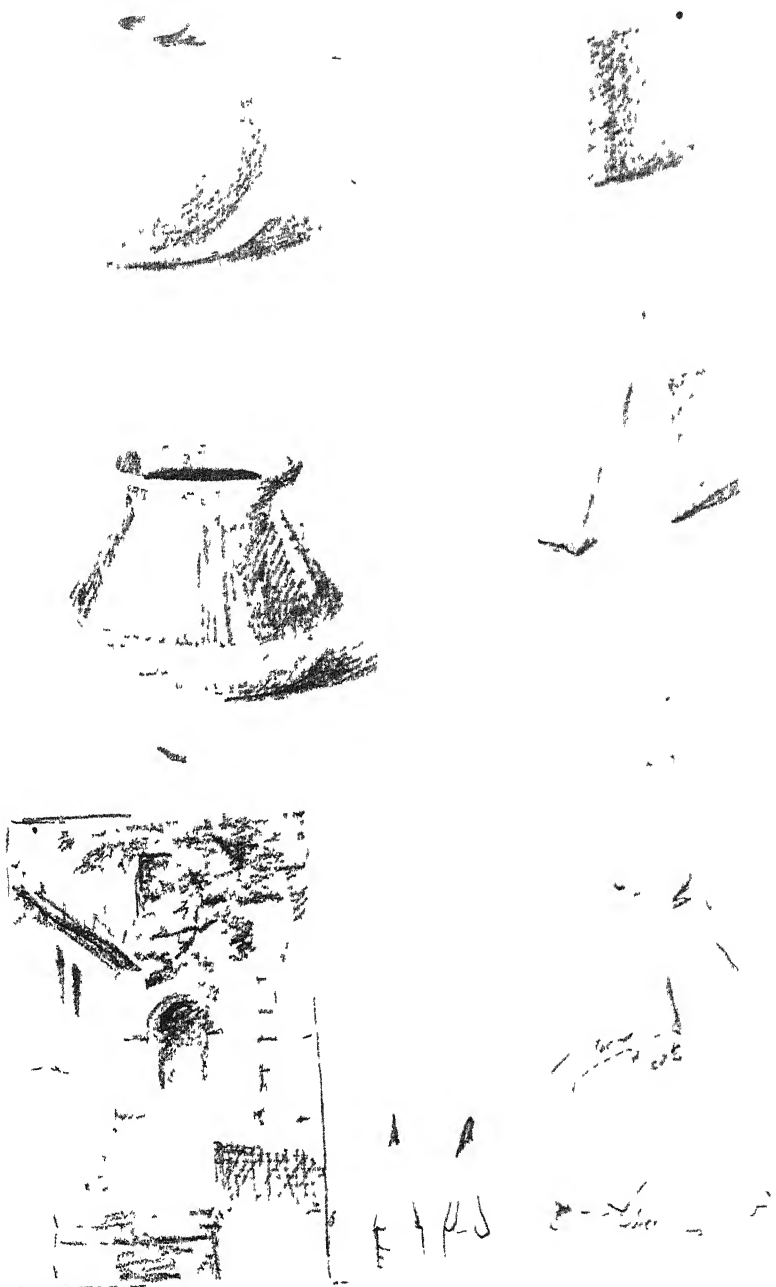


PLATE XLI. LIGHT AND SHADE AND PENCIL SKETCHING. NEVER TRY  
TO COVER A LARGE SURFACE WITH A SMALL POINT





## CHAPTER VI

### Figure Drawing

As no amount of familiarity with the laws of religion can make a man religious, so no man can become an artist by mere servile adherence to his codes of art, however glibly he may be able to talk about them.

What foolishness is it to imagine that a figure modelled after the most approved recommendations of the Shastras, would gain us a passport, through the portals of art, into the realms beyond where art holds commerce with eternal joy.

RABINDRANATH TAGORE, C I E.

From *Some Notes on Indian Artistic Anatomy*,  
published by the Indian Society of Oriental Art

When very little children paint pictures to show their story, they want to put in the people.

One of their first scribbles is to represent a man or a woman; it seems a natural instinct, for it is found in the drawings of uncivilized peoples.

So it is as well for the teacher to help the child in this, as in the rest of his free expression.

With some paint on a small wad of rag, she makes marks as in fig. 73, and calls it the character in a story.

Several of these figures should be painted on the blackboard, and the children copy them or not as they like (frontispiece).

They will all want to draw figures, and will probably do better than the teacher, as it is difficult for her to draw down to the child's level; and trained figure drawing would not greatly help either the children or the teacher.

The little stick men are useful (Plate XLII) they give the idea of action, and can be added to for thickness and clothed. These are also used in pattern.

Draw them in as many different positions as possible, and then illustrate a story.



Fig. 73

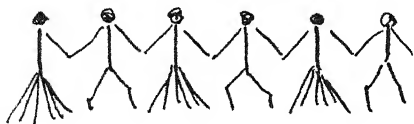
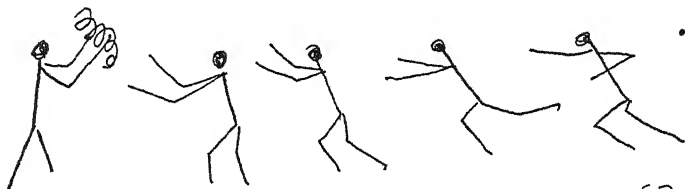


PLATE XLII. STICK MEN FOR EARLY WORK

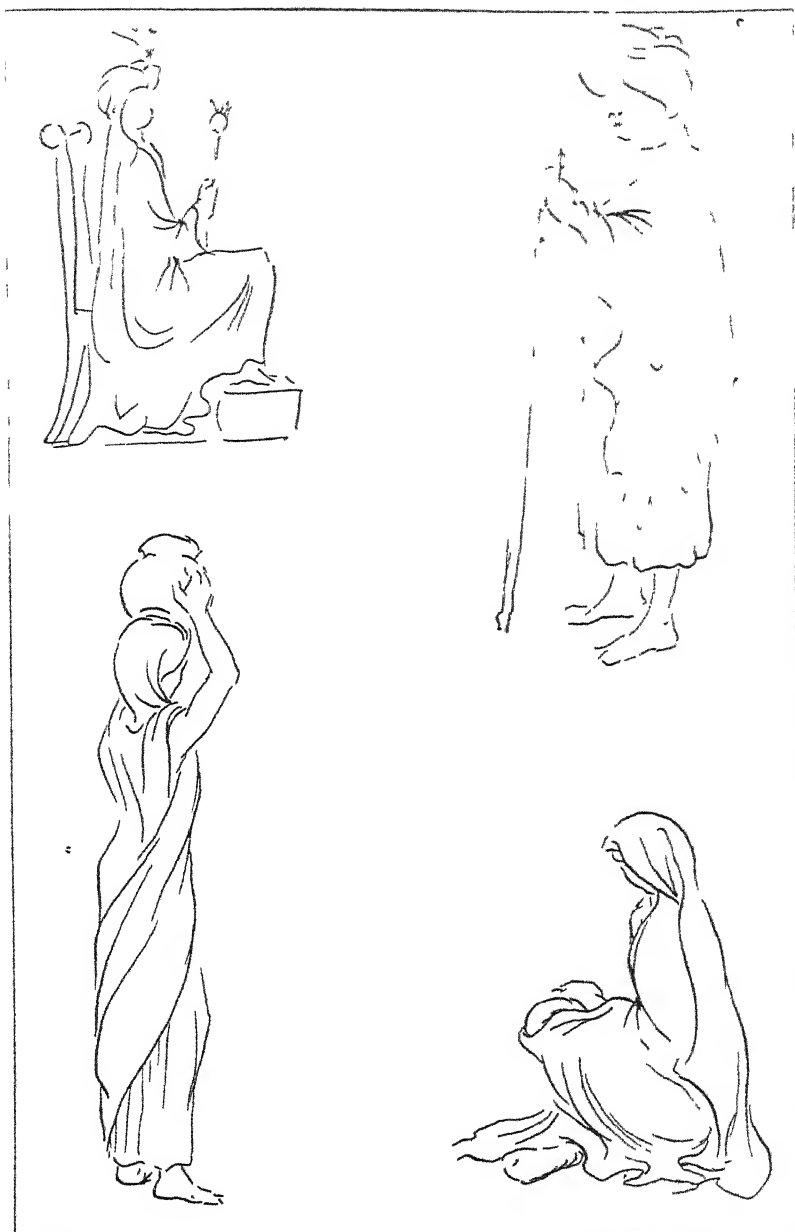


PLATE XLIII QUICK SCHOOL POSES

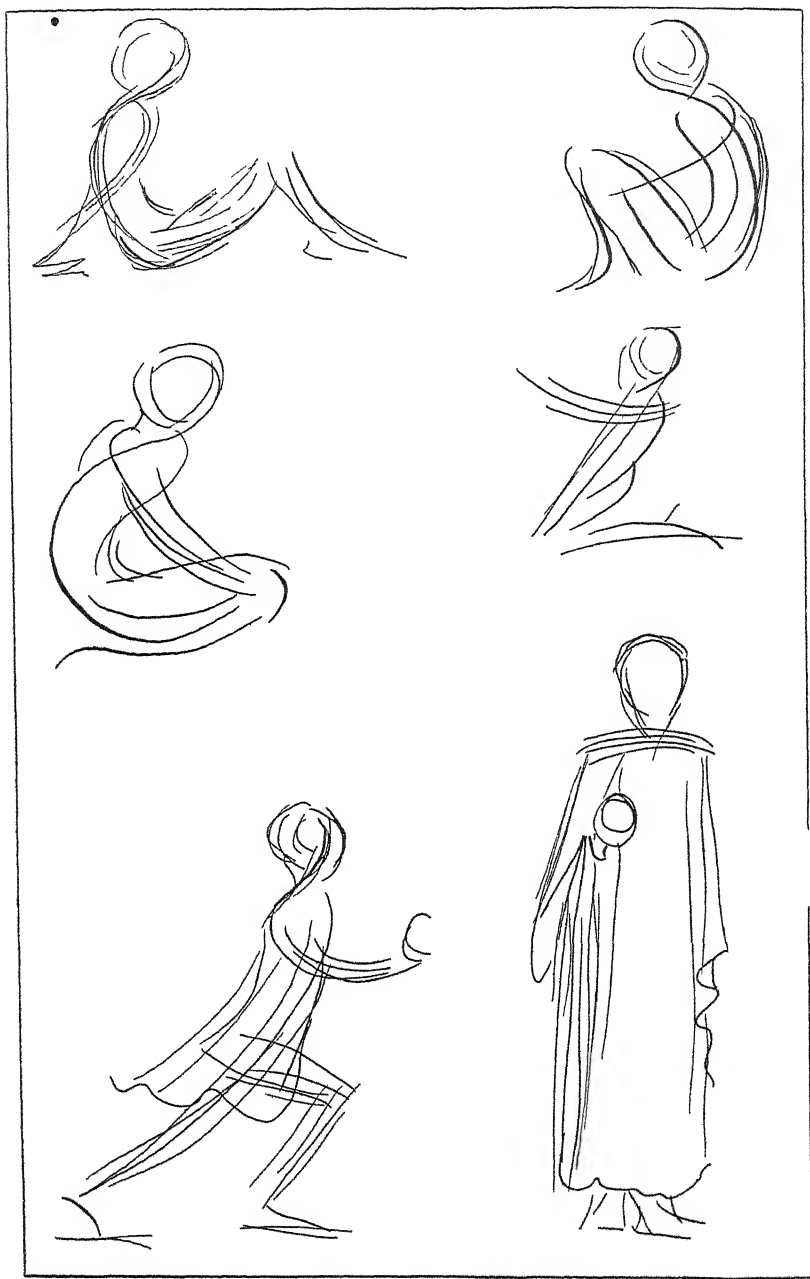


PLATE XLIV. LINE IN FIGURES

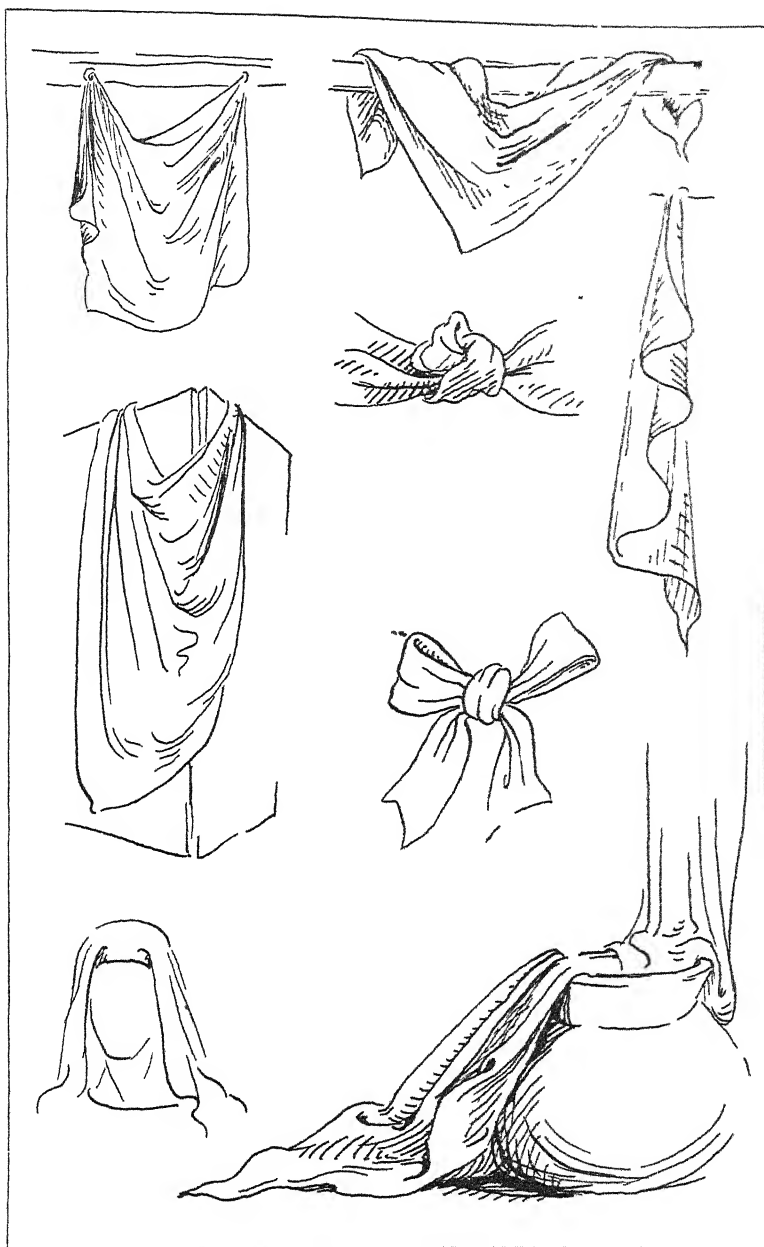


PLATE XLV. DRAPERY

In this way the children get action, and a certain amount of form. Ladies wearing beautiful clothes are painted from imagination, and white garments come easily with white chalk or white paint on dark paper; but actually drawing the figure from direct observation is too difficult for very young children, and also beginners will progress more quickly by doing some imaginative work of this kind first.

After a little practice in memory drawing of figures, one of the class may be used as a model.

He or she stands for a few minutes while proportion and clothes are noted, then the drawing is made from memory without the model.

After several attempts like this try a longer pose.

Let a child sit in a comfortable position, and possibly combine with the language or history subject, and represent a character.

Draperies are added which make the drawing easier, as folds and drapery vary, but anatomy looks queer if not true.

As the work develops, show how long, free lines will suggest the mass and action of a figure (Plate XLIV).



Fig. 74

Make a point of noting how the drapery folds in radiating lines when gathered up at points, such as elbow, knee, hip, &c. (Plate XLIII and fig. 74). These lines, with shapes of shadows, should be put in with brush or rag; finer detail and sharp lines are added when the first paint is dry.

Beware of letting the child sit too long—ten or fifteen minutes at most, and if standing, much less, and never with the arms raised; it is apt to bring on faintness or sickness. Older people make better models, and quite old people do not seem to mind how long they sit.

Drapery folds can be studied without the model, in order to get practice in rapid drawing, and to learn the nature of folds (Plate XLV).

When paint is not used, chalk and charcoal on dark paper will make delightful studies.

Sometimes a few but very telling sketch lines will be sufficient to show the folds, and another time a carefully finished shaded drawing should be made.

In this case only a small or simple piece should be taken in order to finish in one sitting, as folds are never twice the same.

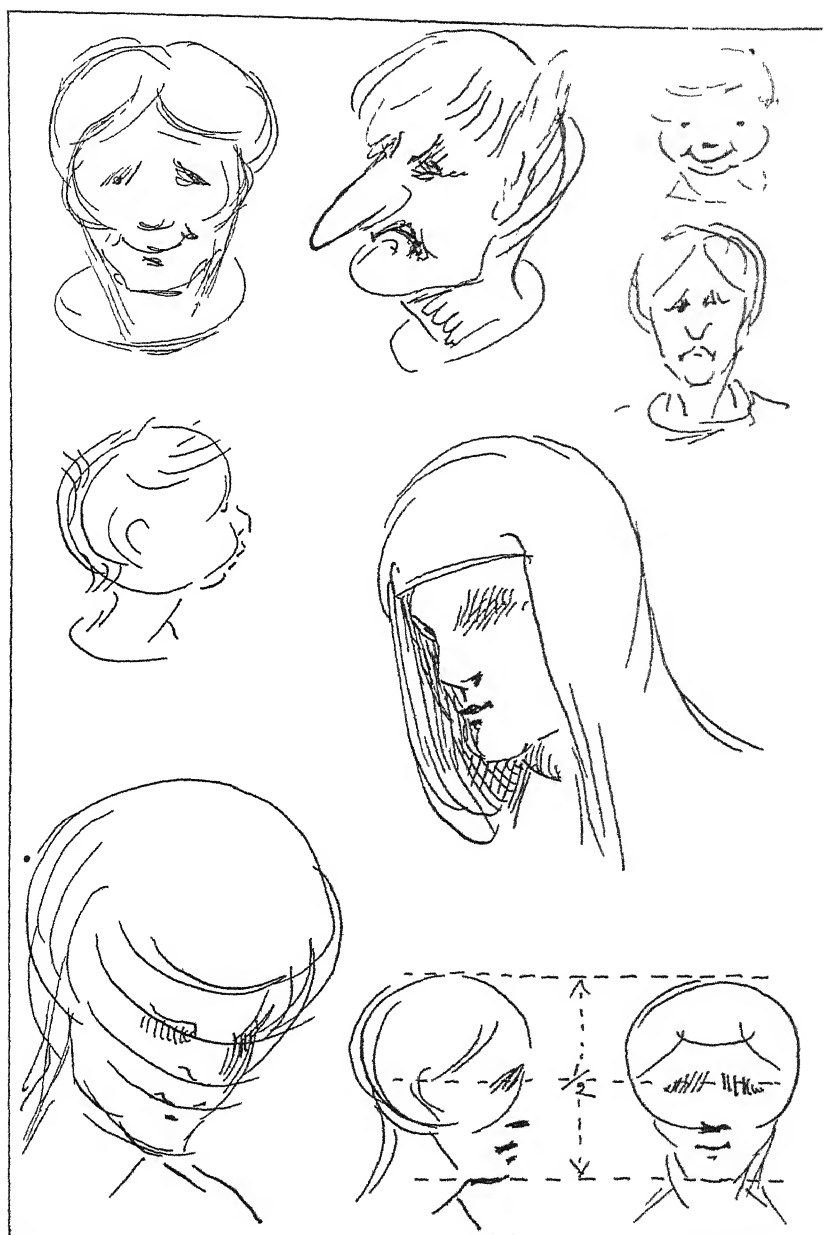


PLATE XLVI. FUNNY FACES LEADING TO PROPORTION



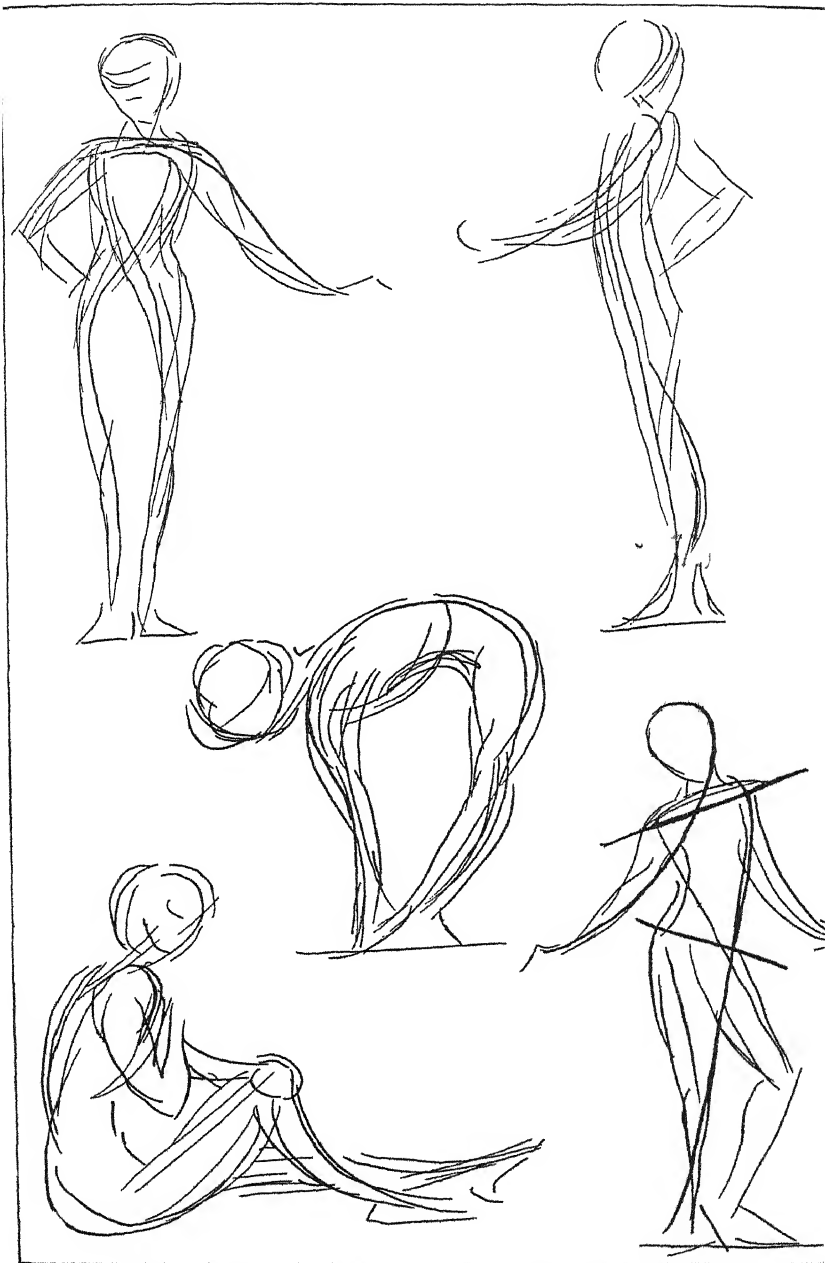


PLATE XLVII PROPORTION FROM SKETCH LINES

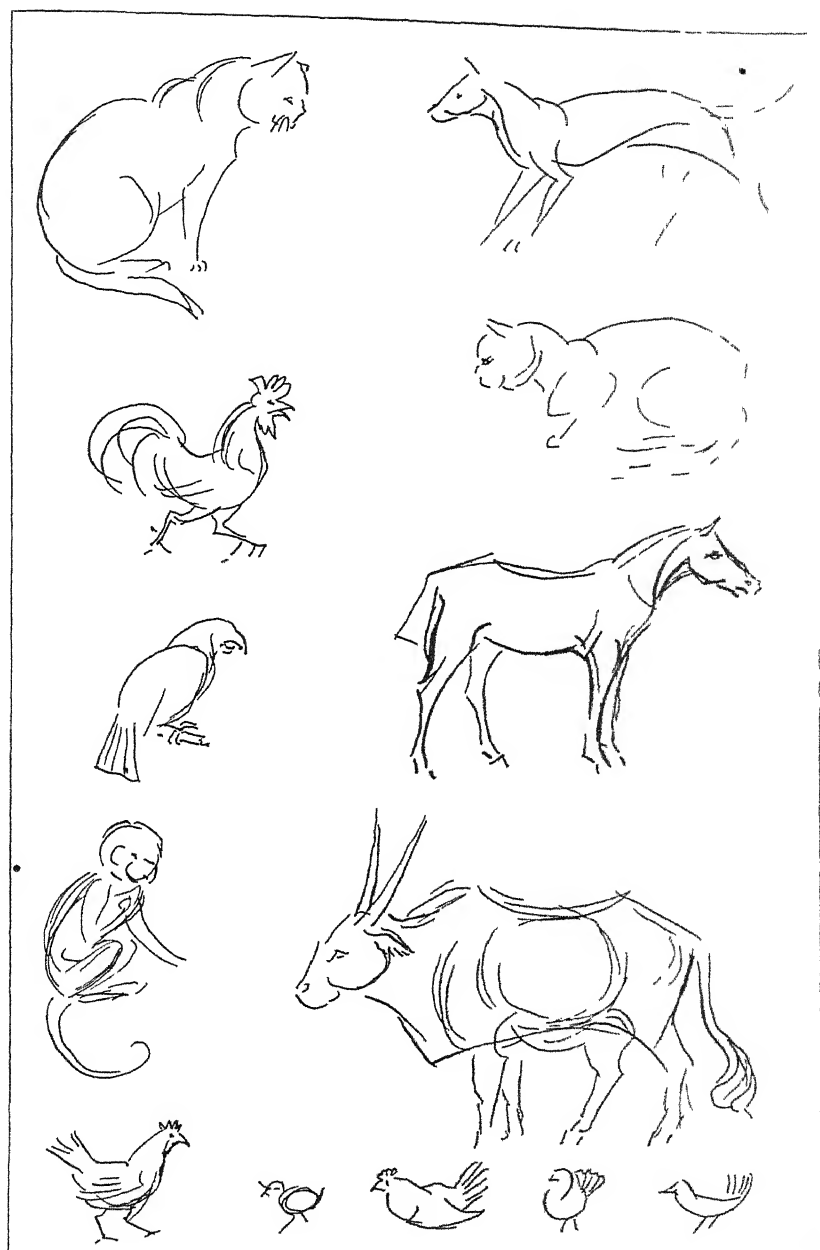


PLATE XLVIII MAIN FORMS OF ANIMALS

At the age of 14 to 15 and onwards the face might be studied as a portrait, and very interesting work will result.

Before this imaginary faces would have been drawn, or just an attempt at the model; let the children try, it does no harm so long as they are not supposed to be good portraits. A character in history or fiction may lead to a lot of good educational work, and connect with other subjects.

Start with a bad character, then if it looks funny no one's feelings are hurt (Plate XLVI).

Plate XLVII shows general proportions and method of work.

When figure work is started from the childish or primitive end of the study, it should develop in easy stages, the pupils taking an interest in proportion, and beauty of line and form, that they see around them, and the art school study of anatomy would not be wanted until professional work were taken up.

All children want to draw animals, but these are too restless to be used as models, so the best way is to draw only from knowledge and memory.

With a little practice it is soon realized that nearly all animals are beautiful in form and action (Plate XLVIII).

This is lost sight of, and drawings come to grief owing to seeing detail first.

The whiskers and the tail are so important to the child that he does not see the big, swinging line all down the back, and how simple and majestic the forms are.

A little practice with the paint rag and the drawings begin to look alive with action, even if the shapes are queer.

When once we start looking for beauty of form, we shall find it in abundance everywhere.





Fig 75



## CHAPTER VII

### Clay Modelling

Though the clay be base and the potter mean,  
The pot brings water to make souls clean.

OLD SAYING

Clay seems to be one of nature's own playthings; every child likes to squeeze it about, and ends in making something.

This increases knowledge of shape and encourages observation, in addition to strengthening muscular development of the hands.

The children should have access to the clay bin to take as much as they want for use—the larger the work the better, as small work is not so valuable an exercise as large, provided they do not attempt to lift a greater weight than they should.

Further educational value comes from the knowledge of form in the jugs and jars of everyday use.

The form that grows out of the making, adapted to the form that is the most serviceable, leads to an understanding of the fitness of objects, in their making and in their use, which is a foundation of good art.

This should lead to sound judgment in selecting household goods in years to come.

After the children's first excitement of playing with lumps of clay and twisting it to their own ideas, the teacher gives suggestions of things to make.

Roll a lump of clay between the hands, producing a shape like a cylinder, add a round lump at one end and a thin roll at the other end, and an animal is coming; pinch out the trunk, and add four fat legs, and we will call it an elephant (fig. 75). A pellet of clay flattened makes an ear (fig. 76).



Fig. 76

An elephant is a good beast to make, as his legs are thick. If a more slender animal is tried, the space between the legs has to be filled in with clay for support, and the legs incised, or drawn on this background (fig. 77).

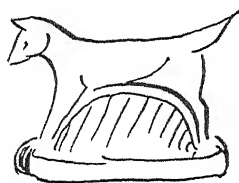


Fig. 77

All manner of other animals and birds should be tried, but with the little children it would nearly all be from memory or imagination; the animals they think of would be those close at hand, and they will make their own observations. Now and then the teacher may draw some leading lines on the blackboard to help the children to observe.

Beauty of line and large simple shape should be shown: detail is more a hindrance than a help; the children put in too much detail, so the teacher can leave it out (Plate XLIX).

Sometimes little children will spend a very long time over one animal, on other occasions only a few minutes; it is well to let them work at their own pace till their desires are satisfied.

Those who finish first can always find some clearing up to do for teacher, or go on with other work.

Making pots and basins by coiling clay will be a new subject, and will require a demonstration by the teacher.

Jugs and basins would have come from the first experiments, when thumbs were pushed into a lump of clay, and worked round till the basin shape was complete. This is something like the making of pots by the potter, but there is no wheel to spin them on.

The coiled pots belong to a much earlier period in history than the pots made on a wheel, but very beautiful results come from this method.

Take a lump of clay and roll it between the hands to a rope shape, then lay it on the table and roll it with the hands, till it gets a fairly even thickness of a quarter or half-inch through, and as long as possible.

The thickness depends on the size of the intended pot.

In rolling out these lengths of clay both hands are used, the fingers are closed at the start but, as the lump rolls, the fingers are opened; this movement helps to get the roll even in thickness, and what is more important it gives lateral finger exercise (fig. 78).

To start building the pot, first roll up a ball of clay, throw it

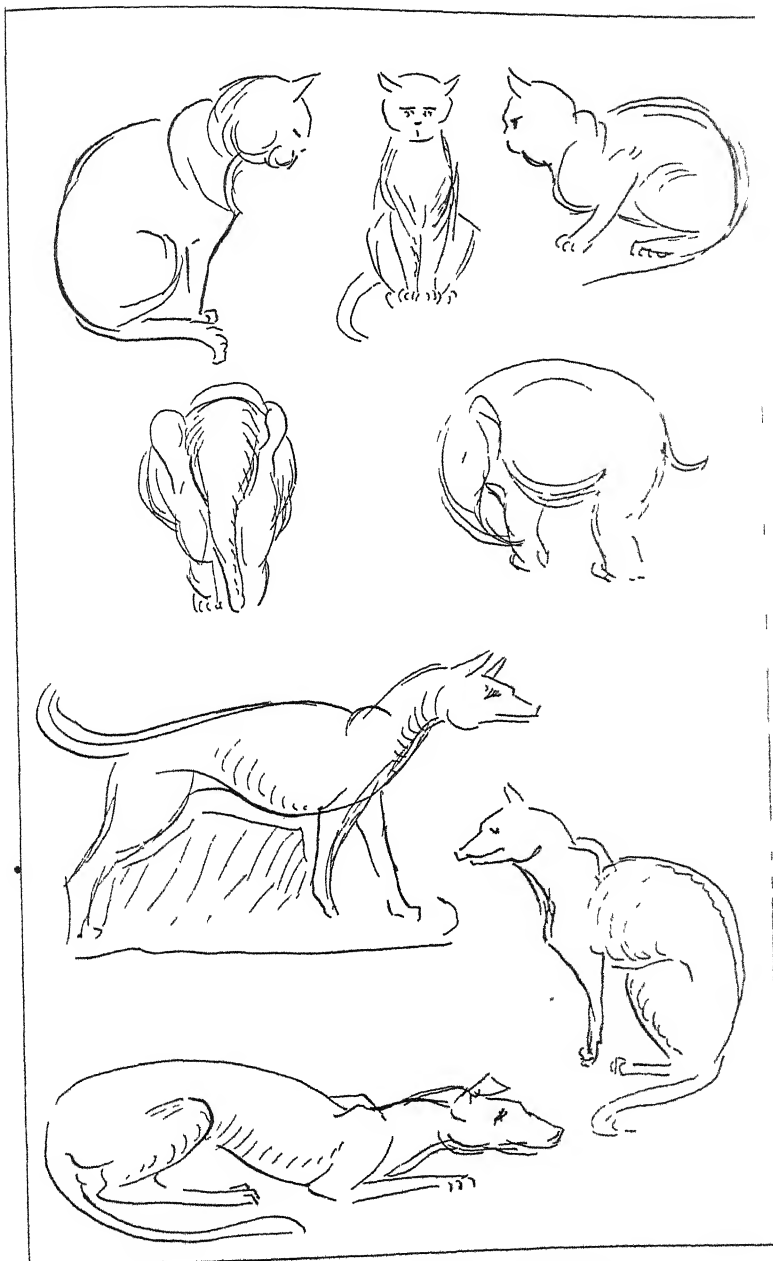


PLATE XLIX. MAIN FORMS OF ANIMALS

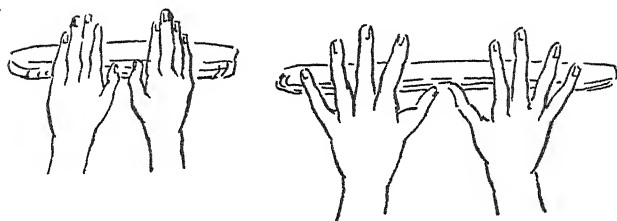


Fig. 78

down on the slate or board that the pot is to be built up on, then press it flat to about an inch in thickness; it should press out in a fairly circular form; this will be the base of the pot, and on to it begin to coil the rope of clay (Plate L).

Press the rope of clay firmly on to the round base in a ring; either break off at the join or run it up and on for the next ring. Stroke the inside and out to fill in the joins, being very careful to get the inside finished as the building goes on, as it cannot be reached later.

Try to keep a good even thickness all the way up; it is very easy to press too much and make a hole, or even a thin place is bad.

To spread the pot out like a bowl, build on to the outer part of the previous coil, and to narrow in, as for a flower vase, build on to the inner side of the coil (Plate L).

A thicker roll of clay will form the rim, and give strength at the top. Handles may be added by pressing a strip of clay into the wet surface; be careful to use clay of the same wetness as the jar, or in drying it might crack off.

All manner of decoration may be added; incised ornament by scraping or pressing on the wet clay, or slightly raised ornament by adding small pellets or strips.

Handles can join with a shape, and spread out into pattern, and spouts vary and suggest ornament, so long as they are kept to a shape which will pour well.

It is a good plan to scheme out the decoration on paper first, and to try several ideas before starting on the finished work; at other times start straight away on the pot and see what comes, for instance, try using the end of a pencil to make little rounds in a band, and with the point of the pencil, scrape a line round them, and add other marks if wanted.

When the clay is dry the pot may be coloured, either with water

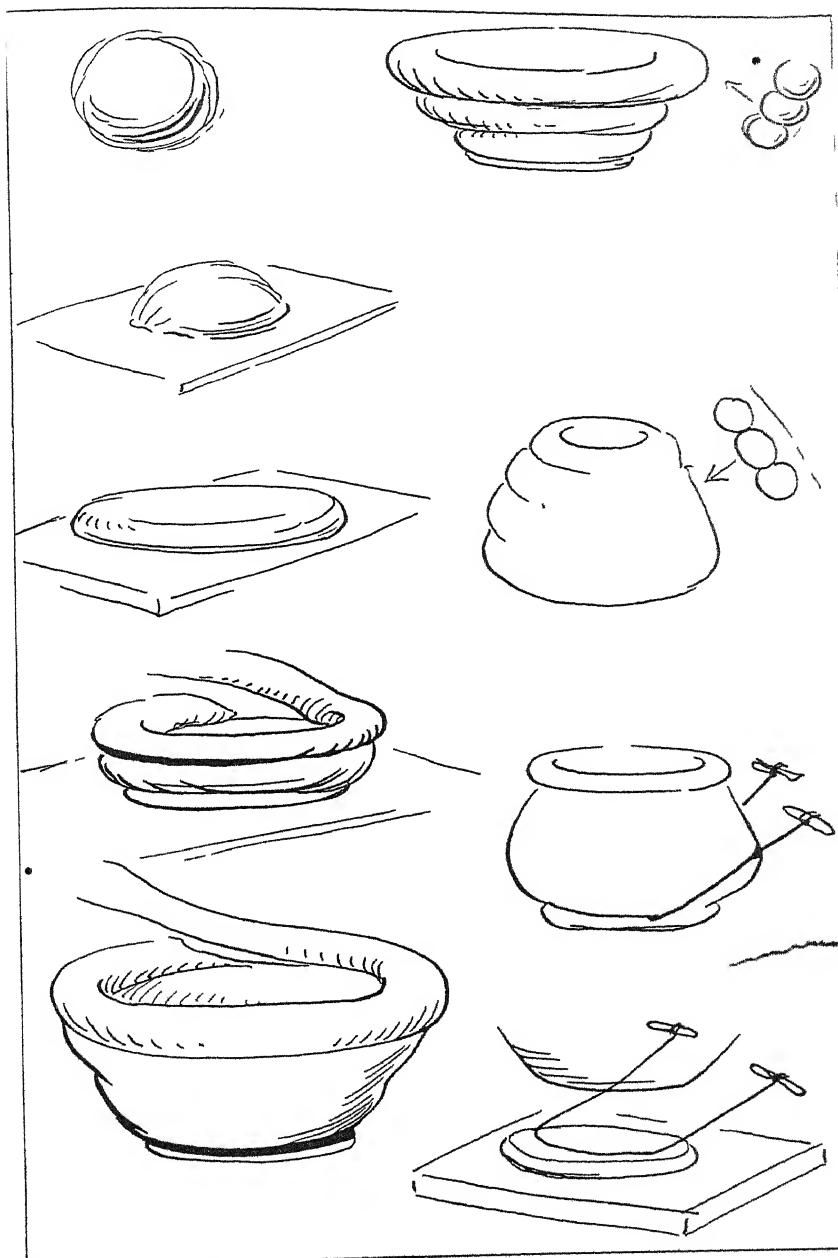


PLATE L. COILED POTS



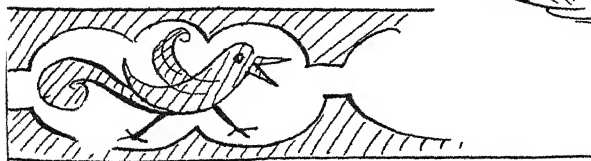
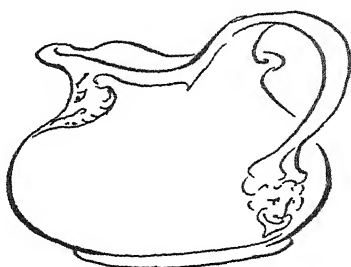


PLATE LI. DECORATION FOR POTTERY

colour—which can then be varnished with ordinary carriage varnish or enamel—or with oil paint.

Water colour seems the most satisfactory, as it is more approaching the glaze painting of professional pottery.

The pot can be coloured all over, and pattern scraped to show the natural colour of the clay beneath, or free brushwork pattern painted on; this gives good opportunity for design, and should lead to very beautiful work.

If a pattern has been scraped on the clay, try running colour all over, and allow it to settle thickly in the incised outlines. Another way is to tint the spaces between the pattern, or colour the pattern, leaving the background plain clay (fig. 79).

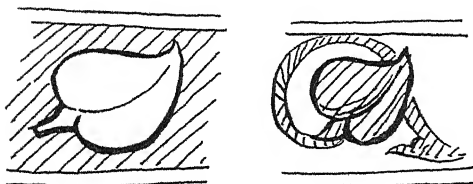


Fig. 79

Good examples of pottery decoration are seen in the domestic utensils—plates, jugs, cups and jars—of all nations, where sound construction and healthy home life have been practised, ranging from the very earliest records to the present day.

Historic examples should be studied in the history lessons, and for the drawing lessons there should be sufficient example in India's own handiwork, and children should find inspiration in the work of their own country.

This making and decorating clay pots can continue right through the school standards, as it is an exercise in accuracy, judgment of good and bad shape, and self-expression; it requires perseverance and concentration to bring a piece of work to a finish, and through the hands the mind becomes conscious of beauty of form.

Making pots on a potter's wheel has not the same educational value.

In the intermediate school the work can be good enough to fire, and so make little things of actual use.

When the model is going to be fired, care must be taken to beat out all air bubbles from the clay and build carefully to avoid them, otherwise they burst in the firing.

Even where the work is unfired, it can be dried in the sun and is serviceable for dry use, for holding nuts or grain, vases for dried grasses and so on.

With the youngest children, fruit, vegetables and seed pods may be modelled; care being taken to select examples that have beautiful form. Then the child by modelling begins to feel and see beauty of shape; later this knowledge of form would be reproduced in pottery and design, the mind having been stocked with knowledge and experience which will be reproduced unconsciously in future work (fig. 80).

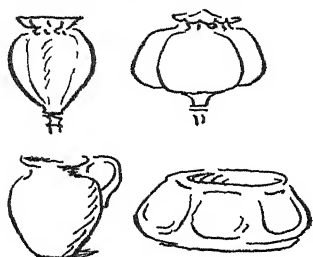


Fig. 80

In the intermediate and upper school it is useful to model plants, as it gives feeling of relief and form, apart from outline.

The thinness of plant growth and fine stems should not be attempted in clay; both stem and leaf must be backed up solidly. A bevelled edge below, or an incised line, will divide the modelled surface from the backing (fig. 81).

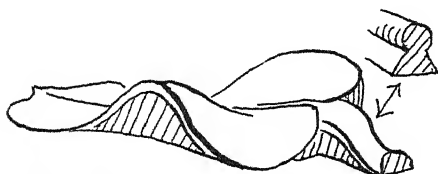


Fig. 81

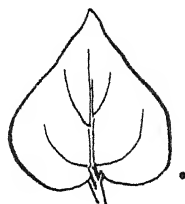


Fig. 82

In this way the rise and fall of the surface is realized, and the curving, twisting shapes followed; the edge of the leaf following these forms rather than controlling them.

For instance, we study the shape of a leaf and draw it, a front view and flat; it is a very beautiful shape in outline, useful when designing, and little children draw it or draw round it (fig. 82). It is the typical shape of that particular plant; but when we come to plant drawing, and showing the leaves in perspective, quite new shapes appear, and the outline of the leaf takes on new and beautiful curves (fig. 83).

To model the rising and falling curves of the surface of the leaf

